TWENTY-FOUR PAGES

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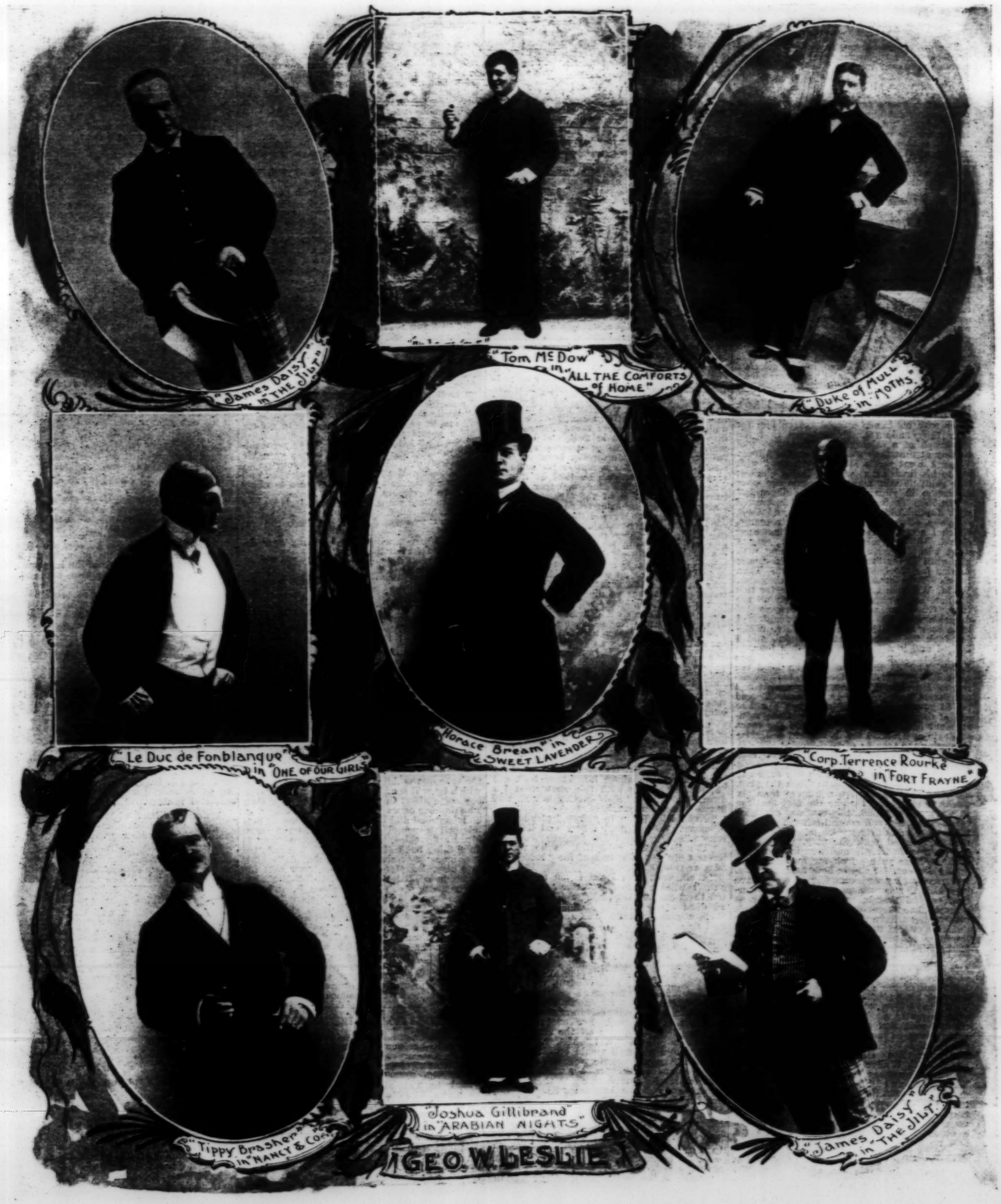

"James Daisy" in "THE JILT"
"Tom McDow" in "ALL THE COMFORTS of HOME"
"Duke of Mull" in "MOTHS"
"Le Duc de Fonblanque" in "ONE OF OUR GIRLS"
"Horace Bream" in "SWEET LAVENDER"
"Corp. Terrence Rourke" in "FORT FRAYNE"
"Tippy Brasher" in "NANCY & Co."
"Joshua Gillibrand" in "ARABIAN NIGHTS"
"James Daisy" in "THE JILT"
GEO. W. LESLIE

A SUCCESSFUL MANAGER.

ARTHUR C. AISTON.

The success of a dramatic venture frequently depends on the sagacity of the manager, although little if anything is known by the public of his influence in molding the success of a production. Since Arthur C. Aiston, an excellent likeness of whom appears above, started ten years ago in the theatrical business he has not known a failure, neither has any company under his direction ever closed in the middle of a season.

"I was born in South Lee, Mass., Aug. 30, 1868," said Mr. Aiston to a MIRROR man. "When I was seven my parents moved to Holyoke, where I graduated from the high school in 1885. For three years after graduation I held a mercantile position. During this time I was correspondent for THE MIRROR, and was also connected with the Holyoke Opera House under the Chase Brothers.

"I have always had a mania for collecting things. I have been through the collection of stamps, post-marks, coins, minerals and the like, and through my connection with the theatre I became an autograph and photograph fiend. My collection comprised many hundreds of specimens received from the people themselves. I had more 'nerve' then than I have now. I felt no hesitancy in personally tackling Edwin Booth, Lawrence Barrett and other people of like calibre for autograph and photograph. I have always remembered how graciously Lillian Russell treated me, wrote in my album, took me to her dressing room, allowed me to select a photograph, wrote on it, and had many pleasant words to say. The night I gave Lawrence Barrett my book I should have expected something, for he had walked back and forth from one side of the stage to the other with his hands clasped behind him for fully thirty minutes. It happened that the autograph of a celebrated pugilist who was touring at that time was in this same album. When I went for it Mr. Barrett went with me to his dressing room, and in his chilliest tone said: 'Young man, you should use more discretion in your selection of autographs.'

"In 1888 Thomas E. Shea, then interested with Justin Adams in the Adams and Cook company, offered me the position of treasurer, which I accepted, remaining until the season closed. In September of the next year I went with Robert Downing, remaining with him until December, when I rejoined Justin Adams for the balance of his season. Then I took charge of Maude Granger's company, W. M. Wilkison having engaged me for this position, as he remained ahead nearly all the time. Our tour was of fifty-three weeks' duration and was one of the pleasantest I have ever had. The next season Mr. Wilkison took the management of Salvini, and I booked and handled Miss Granger's tour.

"The following season I managed Jeffreys Lewis' tour of forty weeks. In 1893 the financial outlook didn't look any too promising, so I decided to take an engagement and not invest any money. Harry Lee engaged me to go ahead of Friends. When Mr. Lee left at the end of the season I took the management of the company, handling the tours of Royle and Henderson in Friends and Mexico during the seasons of 1894-95 and 1895-96.

"In the Summer of 1896 I bought Tennessee's Pardner. My best friends shook their heads, and I heard from more than one of them that I was foolish to touch the play, many of them giving me not more than six weeks to stay out. Despite the fact that the paper was very bad, the route a catch-as-catch-can affair, and several other handicaps, the season was thirty weeks long. Last season, my second with the play, was thirty-eight weeks in length, and was one of great profit. Next year I look for an even more profitable tour. It shows how managers feel toward my play and company when I have been able to secure more than $10,000 in certainties and first money contracts for next season. The secret of my success with this play is that I have worked unceasingly at the business end of it, and it has never been allowed to fall down in any way. My wife, Estha Williams, who plays the part of Nettie Bice, rehearses the play and stages it for me, and to her careful eye and attention to detail of stage business I am glad to attribute at least half of the success. I have already re-engaged nine people for next season, all of whom have been with me since I bought the play—a pretty good indication that they are treated well, and furthermore that they are satisfactory to me. The company will comprise Estha Williams, Jane Corcoran, Annie Mortimer, Zoe Halbert, Walter Fessler, Frank Bell, Walter Ryder, Frank M. Kelly, Theodore Westman, Charles Powell, and J. W. Kilduff, and Phil Hunt will again be advance representative. Several of my people have had offers to leave me, but some way they prefer to stay. Annie Mortimer, who plays Mrs. Hay so naturally, has had half a dozen, but they can't take her from me, and no one could get her position if they offered to work for nothing.

"During the past season death took one of my most valued players, Ollie Barr. The company is all filled for next season. I have more than thirty weeks' time filled in territory carefully selected. The company know when and where they rehearse, when and where they open, and are as sure of having a good long season as they are with any company that leaves New York. So I am going away for a week or ten days and try to forget that there is any such thing as the theatre."

ON THE RIALTO.

IF you want to meet some of the old-time minstrel men—Ben Cotton, Frank Moran, and a half-dozen other burnt-corkers of palmy days—drop in any day at Charles Britting's restaurant, 126 Greenwich avenue, in the Ninth Ward. The old-timers make this place a rendezvous to discuss the past, the present and the future of negro minstrelsy. Everything about the place stimulates retrospection. The walls are hung with framed bills of Birch, Wambold, Bernard and Backus, Dan Bryant, Hooley and Campbell, Cameron, Callender, Eph Horn, Delehanty and Hengler, and a score of others. The atmosphere of the place breathes of the bygone days of minstrelsy, and the survivors find it an atmosphere in which they can "revisit the glimpses of the moon."

The proprietor, Charles Britting, is a jovial host who has devoted a lifetime to the accumulation of theatrical bills and lithographs. He talks with sympathy and understanding about that historic epoch in New York when Wallack's was the temple of the legitimate, and the Theatre Comique and Birch and Backus gave shelter to the Comic Muse. Naturally the old-timers bask in the genial warmth of this retreat.

* * *

ANOTHER resort of a different kind but equally characteristic and pregnant with memories of the past is Kerrigan's Pleasant Hour, in Forty-second street, a few doors west of Eighth avenue. Alas! The stalwart piper, "Tom" Kerrigan, who so long presided over the fortunes of the place, has departed this life for the land where all good pipers go—

Where even the old are fair;
Where even the wise are merry of tongue

Tom was as fine a piper as ever trod in shoe leather, and in his day yielded the palm to no piper of his inches. In his place sits another big man, Tom McAuliffe, who plays "The Blackbird" and the Derrymaglough-ney reel with unction enough to satisfy the critics from County Clare who thought Kerrigan was without a peer at those tunes. The spirit of Kerrigan probably hovers about the place, for it certainly has not deteriorated since the death of its master. "Jimmy" Barron is on hand to sing a good Irish song, and occasionally "Eddie" Bradley or "Tom" Smith may be induced to favor the assemblage with something from the repertoire of Chauncey Olcott or Andrew Mack. And if your soul is moved by the sight of good jig and reel dancing, Kerrigan's is the place for your money. There isn't a coon "buck" dancer who can shake a foot with the neat-stepping boys, whose dancing is as effortless as it is graceful.

* * *

WHEN W. P. Kitts was stage-manager of The Stowaway, the bright particular stars of that attraction were the reformed burglars, "Spike" Hennessy and "Kid" McCoy, who in one scene of the play were announced to "crack" a real safe in the presence of the audience. Now, whether these illustrious individuals ever existed in flesh and blood, or were merely mythical personages springing full-born from the Jupiterian brow of some scheming manager, is a matter for some future historian to solve. Be that as it may, when Mr. Kitts was stage-manager of The Stowaway the roles of the "reformed burglars" in their one brief scene were doubled by the stage-manager and the property man. Of course the safe-cracking was done in the dim light of "foots three-quarters down," and Mr. Kitts and his assistant performed the operation with all the assurance and certainty of experts. If any professional burglar had sat in front and witnessed the scientific way in which the safe was "cracked," he would probably have complimented the actors on the correctness of the representation. Certainly the gallery went delirious with delight every night after the scene, and Mr. Kitts, who is an experienced actor of thorough training in the old school, was gradually won over to the cause of dramatic realism.

One night, after the big scene had gone with especial effect, the manager came running around behind in a state of great excitement and rushed into Mr. Kitts' dressing room while he was in the act of doffing his burglar's make-up. "Bill," said the manager, "the scene never went so big as it did to-night. There are half a dozen newspaper men in front and they all want to get an interview with 'Spike' Hennessy and 'Kid' McCoy."

"Well," said Mr. Kitts grimly, "what are you going to do about it? There isn't any 'Spike' Hennessy with this show that I'm aware of. And if 'Kid' McCoy is with us I haven't seen him yet."

"Now, Bill, listen to reason," pleaded the manager. "Be a good fellow and listen to reason."

"I'm listening," said Bill, as he washed the last disreputable trace of the "reformed" burglar from his face.

"Well, now, Bill, I want you to help me out. I want you to meet these 'gillies' and tell them you're Kid McCoy. The snap will be dead easy. All you have to do is give them a game of talk. Tell them you're the real thing——"

"Not on your life!"

"Bill, I always thought you were my friend. Bill, I want you to meet these 'guys.' They'll print columns about you. It will help business, Bill. We'll play to the biggest three nights of the season. Bill, will you do me this favor just for once?"

Even the granite resolution of Mr. Kitts melted under the persuasive arguments of the manager. He yielded. For one night only he consented to appear off the stage in the illustrious role of "Kid" McCoy. For one night only Dr. Jekyll would be Mr. Hyde.

The newspaper coterie were all assembled in force outside the stage door when Mr. Kitts was impressively introduced to them by the manager as "The original 'Kid' McCoy, gentlemen—the man who has 'cracked' more safes and 'done' more time than any other crook outside of Sing Sing to-day."

The reporters eyed Mr. Kitts in awe and a heavy silence fell upon the group. Bill tried to live up to his reputation by assuming his most reprehensible expression of countenance.

"Are you the real 'Kid' McCoy?" finally asked one of the reporters.

"Why, cert'nly, cert'nly," said Mr. Kitts, speaking from the left corner of his mouth, after the traditional manner of stage desperadoes.

"Well, we just want you to go around and see Judge Dempsey. He has a safe that he calls burglar-proof. He says he'll give you fifty dollars if you can get into it."

Bill nearly collapsed for the first time in his life. He was seized with stage fright. The manager was likewise overcome. He panted and gasped, and lost his voice three times in the effort to explain that the "reformed burglar" had indeed reformed, that he had taken an oath on his bended knees never to "do another job" save in the great cause of realism in the highly sensational but strictly edifying melodrama of The Stowaway.

This explanation was in vain. The reporters insisted upon an exhibition of "Kid" McCoy's burglarious art. They argued that no crime would attach to the blowing of the Judge's safe. The Judge was confident that the safe was proof against any such attempt. The exploit was in the nature of a mere technical exhibition, a simple display of virtuosity. After Mr. Kitts and the manager had advanced every possible excuse for the postponement of the operation, they allowed themselves to be carried off to the Judge's house for an immediate trial of "Kid" McCoy's skill.

"You got me into this job," whispered Bill to the manager as they stopped with the crowd for a drink on their way to the Judge's. "Now you get me out of it, or I'll give the snap away."

"Oh, no, Bill, you wouldn't be cruel enough to do a thing like that," groaned the manager. "It would get in all the papers and they would cancel us everywhere."

Mr. Kitts then determined that, as things were desperate, he would take heart of grace and play the part for all it was worth. They reached the Judge's, where that worthy and a half-dozen of his friends sat awaiting the arrival of the great McCoy.

"Pleased to meet you, McCoy," said the Judge. "Right this way to the safe. Pretty solid-looking article, isn't it? Come now, did you ever tackle anything as formidable as that before?"

"Why, sure!" said Bill, with such suddenness and confidence of manner that even the manager was startled.

"You think you could destroy that safe?"

"Could I? Why, it's dead easy," again answered Bill, eyeing the safe with the air of an expert.

The Judge grew perturbed. "When I bought that safe," he said, "they told me it was burglar-proof."

"Sure they did," said Bill, with an affectation of ease that proved him a consummate actor. "Why, friend, every safe is burglar-proof till some crook comes along and blows it."

The crowd gazed upon Mr. Kitts with bulging eyes. The Judge was manifestly uneasy. The manager alone had regained his nerve and gave Bill a sly wink of admiration.

"Come now," said Mr. Kitts after his last utterance had had its full effect, "come now, we're wasting time, and that's against my principle. When a job's to be done, why, do it, *do it*. That's what I say. I get fifty, don't I, Judge, if I puncture the tire of this machine?"

"That was the agreement," said the chorus of reporters.

"Well, then, let me get to work. Now, will one of you gents be so good as to get me half a pound of powder?"

"No, no," said the Judge. "I've reconsidered the matter. That safe is too valuable to be destroyed. I've no doubt of your prowess, Mr.—Mr. McCoy. I hold to my offer and I'll forfeit the money. But I prefer to allow the safe to remain intact."

Bill and the manager exchanged glances of unutterable relief.

"Don't weaken, Judge!" shouted the reporters.

"No, I'm not willing to have my safe destroyed. I forfeit the fifty."

"Then the drinks are on you, Judge."

"With pleasure."

That night as Mr. Kitts and the manager walked back to the hotel they had a little war of words.

"Bill, you're the best actor on earth," said the manager.

"Thank you," said Mr. Kitts, curtly.

"But, Bill, I think half of that fifty belongs to me. I put you onto the gag and saw you through. I think that I deserve a commission on that graft."

Mr. Kitts faced the manager. "I tell you what we'll do," he said with just the faintest touch of irony in his voice. "The next town we play I'll introduce you to the newspaper crowd as the genuine 'Kid' McCoy, and you're welcome to all the graft there is in it."

* * *

EVERY manager who goes in for an opera company has troubles of his own, but Frank L. Perley has struck a unique tribulation in the case of the Alice Nielsen Opera company, which he will send out next season. The woe has come about in the name of the new star. The number of ways in which that name may be misspelled and the number of persons that misspell it would astonish a steamed clam. Mr. Perley thinks of hiring a colored man to do nothing but collect and collate the assorted specimens of original spelling that daily blow into his office. Of course, you know that the name is spelled rightly N-I-E-L-S-E-N, but everyone else isn't so sure about it, and that makes things annoying. "Nielson" is the usual inaccuracy, and so it is painted in the Autumn announcement in front of Wallack's Theatre. Then there are "Neilson," "Neilsen," "Nelson," "Nillson," "Nilsen," "Nilson," and even "Nealson," "Neelson," "Kneelson," and many more. Mr. Perley expects to train these queer spellers in the right way by confronting them everywhere with elaborate printing in irreproachable orthography when the time comes.

NEXT SEASON AT THE AMERICAN.

The American Theatre, now being redecorated, will reopen on Sept. 12 with the Castle Square Opera company, who will inaugurate their second season with Boccaccio. Aida, Lohengrin, Romeo and Juliet, Ernani, Giovanni, La Traviata, Dorothy, Iolanthe, Trip to Africa, The Merry War, Falka, and Fatinitza will be presented. The company will include Grace Golden, Lizzie Macnichol, William G. Stewart, Joseph F. Sheehan, Yvonne de Treville, Rose Leighton, Anita Campbell, Grace Madeira, Raymond Hitchcock, and William Wolff. Adolph Liesegang will conduct and the stage will be under direction of Edward P. Temple.

E. D. Shaw, Booking Agt., 1358 B'way, Room 7.

GOSSIP.

A remarkably good likeness of Lisle Leigh appears above. Thus Summer Miss Leigh has been adding to her histrionic laurels by some notable triumphs with the McCullum Stock company at their handsome theatre in Portland. She has originated several important roles with this company with such complete success that the press of Portland single her out for special commendation. In a new play called A Soldier's Sweetheart Miss Leigh displayed her versatility by appearing as a loyal-hearted girl who dons a Union uniform so that she may remain near her sweetheart. This part, an exceedingly difficult one, was so adroitly treated by Miss Leigh that she won several recalls nightly. In other exacting parts the actress conclusively demonstrated her artistic worth. Miss Leigh is particularly well qualified for stock work, and although she has not yet signed for next season, she is sure to prove a valuable acquisition to some prominent stock company.

Agnes Leona Gamble made her first appearance in her home city, Lima, Ohio, at the Faurot Opera House, on July 13, achieving a pronounced success as Miralda. She was supported by Lenore Evans-Crumrine, Nida Pangle, Jessyln Moore, Grace Huntley, Lola Baumgardner, Anna Louise Moran, Emma Shreeve, Archie L. Peck, Charles F. Doran, James E. Wickham, Joe McNairy, J. W. Lawson, Harry Myers, Rome Carrig, Charles Croy, William Robinson, Matthew Koehler, Harry Williams, and Charles Mortimer.

Manager C. M. Murphy has severed his connection with the Grand Opera House, Montpelier, Ind., and has leased the Grand Opera House, Madison, Ind. The best wishes of proprietors Bonham and Chaney, of the Montpelier house, go with their late manager in his new charge.

E. J. Bulkley, advance agent for Dorothy Lewis in Alone in Greater New York, returned last week from Santiago, where he has acted as a war correspondent.

Grace Griswold closed a successful season with William Owen on July 15, and she is now writing a play for Mr. Owen next season. Miss Griswold received many complimentary notices for her versatile work last season, Amy Leslie leading the critics in her praise.

Corse Payton, who owns the new Armory Opera House, Centerville, Iowa, has received the following telegram from the resident manager: "Send someone to take my place. I am off for Manila and may never return. I hope to play a continuous performance with the Spaniards, and they can have the gross receipts of my new play entitled The Dangerous Gun."

Palmer Morrison (John Carter), late of George W. Sammis' company and Out of Sight, is a volunteer in the Fifth Maryland Infantry, now stationed at Tampa. He has been detailed as mounted orderly to General L. H. Carpenter, commanding Second Brigade, Second Division, Fourth Army Corps, and expects to be ordered to Cuba in a few days.

Daniel Sully has completed the cast for his new play, Uncle Bob. It will be, he says, the strongest and best singing company he has ever had.

Hugh Coyle is at work upon a biography of Colonel J. H. Haverly. He is also preparing a courier for Colonel Haverly's new minstrel venture.

Arthur Maitland, of Wilton Lackaye's company, is with Robert Mantell as juvenile for his brief vaudeville tour.

Hubert Sackett, for four years manager of Katie Emmett, and Marlborough Hardy, recently of Davis and Keogh's forces, will manage The Dawn of Freedom for Paul Gilmore next season.

Davis and Keogh are looking for one J. Jay Smith, stenographer, who left their employ on July 16, taking with him an umbrella and a bicycle, not to mention a $100 silver certificate. Fifty dollars' reward has been offered for the apprehension of Smith.

Chauncey Olcott's season will begin at McVicker's, Chicago, Sept. 4. He will come to New York in January for a run of his new play at the Fourteenth Street Theatre.

L. C. O'Brien, for the past two seasons at the Théâtre Français, Montreal, arrived in town last week. He will spend the coming fortnight here renewing acquaintance with old professional associates.

Eugene Jepson, who has been re-engaged to play Lord Rintoul in The Little Minister, is alternating his holidays between this city and the beaches.

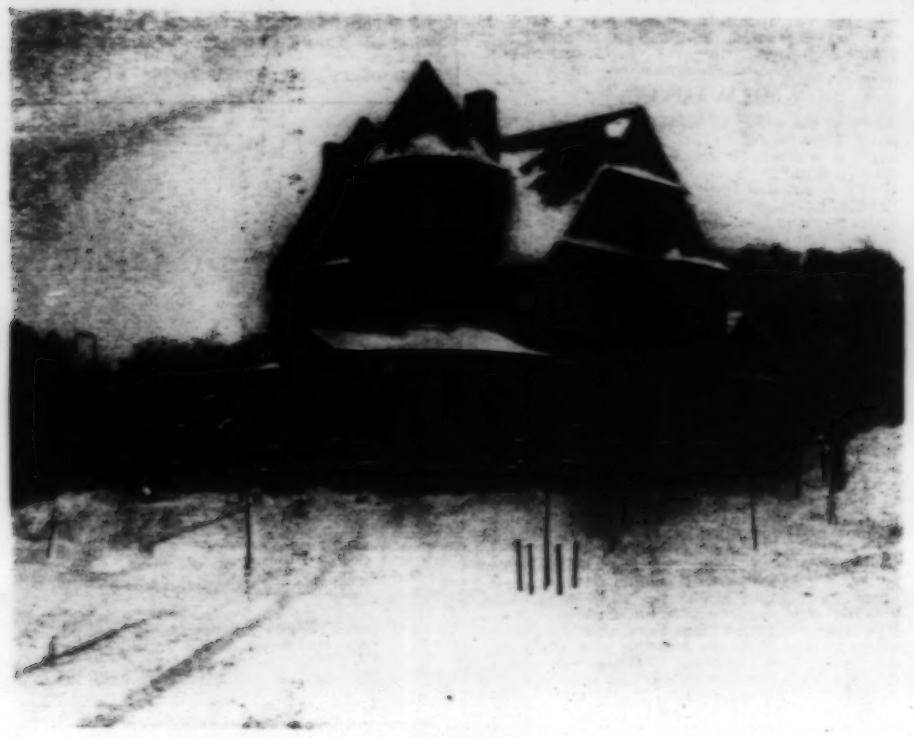
Manager Mart W. Hanley is to be found daily at his office in the Knickerbocker Building maturing his plans for Robert B. Mantell's next season. He will open in Toledo, Sept. 5, following with Indianapolis, Columbus, Cleveland, St. Louis, and other important Western cities.

J. D. Calder has arranged for a trial production of Sutton Vane's melodrama, Under a Mask, at Forepaugh's, Philadelphia, Sept. 5.

AN ACTRESS' MODEL HOUSEHOLD.

That bright and interesting young woman, Lulu Glaser, is prouder of her home than of any of her possessions. She can only enjoy it during the vacation weeks, but she always looks forward to the long, lazy Summer days there with more pleasure than a society debutante anticipates a presentation at court.

All through the season on the road she buys omnivorously rare books and pictures, which she ships direct to that haven of rest where she will be when the season closes. And when she is whisked along in Pullman cars from one big city to the other she embroiders all sorts of pretty things to decorate the house which she has built and furnished with her earnings on the stage.



Miss Glaser's House (in Winter).

It is a big, roomy, "homey" looking house, with many gables and an octagonal tower on one corner in which the pleasantest rooms of the house are situated. It is situated at Sewickley, Pa.—a country place near Allegheny City. While Allegheny City does not bring up recollections of rural beauties to him who has sojourned there, Sewickley is a gloriously beautiful place, with the mountains towering on both sides and the Allegheny River running below.

It is rich in history and romantic legends of highwaymen whose caves are still to be found in the hills, and when night falls over the mountains even in these days travelers whip up their horses and hurry on through the darkness, for there have been some daring attacks made there by nineteenth century knights of the road.

The house itself stands on a little hill, and the grounds stretch back with a beautiful rose garden, through which one drives toward the stables. The reception hallway is one of the artistic features of the dwelling. It is finished in hardwood and is broad and hospitable, with a wide stairway leading to the upper rooms. An electrolier blazes a welcoming glow into the darkness at night and can be seen afar as one drives toward the house along the mountain road.

A Glimpse of the Hall.

From the hallway opens the drawing-room a white and gold room in which many of Miss Glaser's choicest treasures of bric-a-brac and paintings are to be seen. A great bay window draped in soft lace opens upon the wide piazza, wreathed in honeysuckle vines. Here also is the piano where Miss Glaser practices during her vacation mornings. The dining-room, which is finished and furnished in oak, opens from the other side of the hall.

The library is Miss Glaser's pet lounging place, for here are her beloved books, 800 volumes ranged upon shelves which line the walls from ceiling to floor. To write of the rare editions and artistic specimens of the book builder's art which are to be found here would fill columns. Miss Glaser has catalogued the collection herself. The book is filled with her round, school-girl handwriting, and various explanatory notes and clippings are contained in it.

One of the prizes that the actress has added to her collection lately is a frame of rare old plates of Ben Jonson, of whom she is an admirer. Joan of Arc's history is told in many books, prints and etchings. And there is a collection of photographs with autograph letters to Miss Glaser from all the noted players.

On the inside cover of each of the books in this library is Miss Glaser's book-plate, designed and etched by a noted Boston artist and exemplifying the dominant leanings of the library's owner—her love for children, music, books and art. It has been called one of the finest specimens of its kind. It shows a child clasping the mask of Comedy in one arm while the mask of Tragedy is held carelessly in the other hand. The harp and the stairway represent the aspirations of a music-loving soul. Miss Glaser is the only actress who possesses her own book-plate. Charlotte Cushman, who was also a book-lover, had one that typified her art.

Miss Glaser's boudoir occupies the octagon room on the second floor, next to which is her dressing-room. The furniture is of old mahogany, and the walls are hung with Empire satin that gives a bright effect to the apartment. Here there are books also, and water colors and etchings, as well as many specimens of the occupant's skill in embroidering—for this most "faddy" of young women numbers a deft needlewoman's art among her accomplishments.

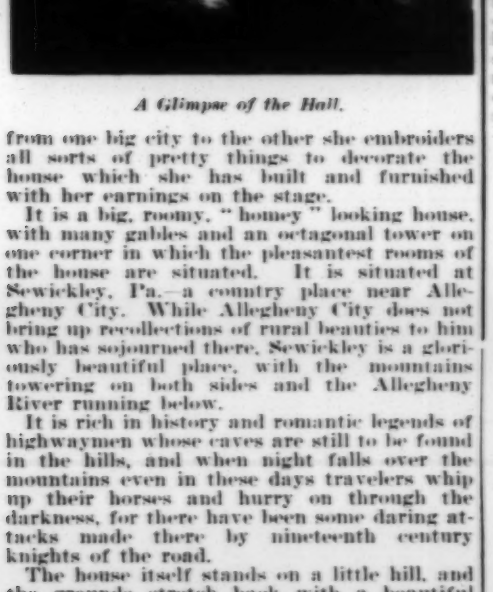
"Billy."

The room corresponding to this on the floor above is the guest chamber. It is furnished in Delft blue and white. On this floor, also, is the room of Julius T. Glaser, the actress' brother, who recently enlisted in a Pennsylvania cavalry regiment. Miss Glaser's parents have their apartments on the second floor, and these rooms, like all the others, are arranged for genuine comfort.

Out through the garden one reaches the stable, where abide the two horses that are the pride and joy of their young owner's heart. They are recorded under high-sounding names with their pedigrees somewhere, but here at home they are known as "Billy" and "Jack." They are beautiful high-steppers, splendidly matched, and they live like veritable stars of the equine world. They eat from heavy porcelain mangers, and have zinc baths and towels of varying grades of crash and linen. Their wardrobes are complete, with blankets for every kind of weather, each embroidered with the name of its wearer.

The saddle-horse, "Bruce," has his stall beside them, and at this season of the year he is an equal favorite with the driving horses in his mistress' affections. She has trained him to wander through the shady lanes of Sewickley at such a measured pace that she can drop the reins if she likes and read a book in the saddle. But when it comes to a gallop over the mountains "Bruce" can go like the wind.

A noble-looking St. Bernard is part of the scene as you look out across the orchard, where he walks with dignified step beneath the trees. This is "Hector," a blue-ribbon dog of family and lineage. Coming to the house again one hears a twitter and a chirping and a flutter, with an occasional whistle of a mocking bird or the hoarse observations of a parrot requesting the other birds impolitely to "shut up." This is the aviary and conservatory, where canaries, a Chinese nightingale, a German goldfinch and a blackbird warble among the blossoms. Here, too, are Miss Glaser's cacti—queer, spiky, odd-shaped plants from the tropics.



"Billy," "Jack" and "Bruce."

The actress lives a simple, restful life during her Summer vacation, which this year is quite short—only five weeks. She is a familiar figure, riding about the hills in early morning and at twilight clad in trim riding habit and derby hat. She knows every story that is told of the hills, and she has the history of the place at her fingers' ends, from Fort Pitt and Fort Duquesne, which are within ten miles of her home, to the turn in the road that is known as the "Devil's Ambush."

She takes her guests through an Indian graveyard where some great chiefs are having their long sleep, and shows them the field where the ploughs turn up Indian arrowheads of flint. She studies a good deal, often taking her books out under the orchard trees and poring over them until twilight creeps in through the branches and shadows the pages.

She drives her horses with the skill of an expert, her slender wrists having the strength of a man's, guiding them safely over the most devious and dangerous turns of the mountain roads. Despite her long absences they know her hand upon the reins and they answer to her voice as obediently as horses will a driver who never touches them with a whip.

KATE MASTERSON.

MASON MITCHELL HOME AGAIN.

Mason Mitchell, of Troop K of the Rough Riders, arrived in New York last Tuesday on a sixty days' furlough. He was a passenger on the U. S. gunboat *Newport* from Key West. Mr. Mitchell was wounded during the artillery fire just before the charge of the Rough Riders up San Juan hill on July 1.

To a MIRROR man Mr. Mitchell recounted at the Lambs' Club his experiences on that fateful day. "It was just before our charge up the hill. We were lying down to avoid the Spanish fire, and I was just about to rise when a shell burst near me. Pieces of it struck two other men. The Spaniards, as you may know, used shells filled with leaden bullets, which fly in all directions when the shell explodes. One of the pieces hit me on the shoulder and ploughed its way around my ribs, lodging in my right breast. At the hospital at Key West they cut it out afterward. I suffered great pain, but was fortunate in receiving expert treatment. Next to the hospital was a convent, and the sisters gave us most kindly care. I was in the hospital for about ten days.

Volunteer Julius Glaser.

"Well, when the shell struck me it knocked me over and sent me sprawling down the hill until I rolled up against another Rough Rider, who had been a New York policeman. He, too, was wounded, and there we lay until another member of Troop K came along. He wet his handkerchief in his canteen and bathed our wounds. Soon after I was picked up and taken to a field hospital and later transferred to Key West."

"Are you anxious to return to Cuba?"

"Yes, if there's any fighting to be done. But the Cuban climate is something frightful. We have been having some hot days here in New York since I returned. But the weather here is Arctic compared to Cuba. And rain! The rain it raineth every day. Our boys are going to have a tough Summer of it down there."

"Did you run across many professionals in Cuba?"

"Well, before I was wounded I saw a great deal of Burr McIntosh. He was down there, you know, as a newspaper correspondent, a few times. Burr used to drop in on us very frequently, and all the boys were glad to see him.

"He is supposed to be laid up with the fever."

"S. He [illegible] my return. Of course I lost track of Burr after I went to the hospital."

"How about next season, Mr. Mitchell?"

"Oh, next season isn't worrying me. When this little difficulty with Spain is settled I suppose I shall return to the business to look after the front of the house for somebody."

Mr. Mitchell blushed like a schoolboy when the MIRROR man told him that he had done honor to the profession. "If my getting hit with a shell confers any honor on the profession I'm content," he said. "But I hope there isn't going to be any encore."

Miss Glaser's Book-Plate.

ENGAGEMENTS.

John F. Palmer, for Waite's Comedy company.

Marie Laurense, for Waite's Opera company.

Joseph E. Whiting, for the Kelcey-Shannon company, to play W. J. LeMoyne's original part in The Moth and the Flame. The company, now complete, includes, besides Herbert Kelcey and Effie Shannon, Marion Abbott, Grace Rial, Winona Shannon, Leila Ellis, Mrs. Isabel Waldron, Bruce McRae, David Torrence, Edward See, F. Robinson, Charles Stedmann, and Edwin James.

Eugenie Taylor, for A Contented Woman, with Belle Archer.

R. Edgar Vance, re-engaged for his third season as the Judge in Side-Tracked.

O. W. Wolf, by Miller and Steel as advance representative.

Fred Walz and Jeanne Ardelle, for A Boy Wanted next season.

Lottie Williams, for The Heart of the Klondike.

Paul Steindorff, to conduct musical rehearsals of The Charlatan.

Violet Dene and James Lindsay, for The Ballet Girl.

Edward P. Temple, for the Castle Square Opera company as stage-manager.

To support Dorothy Lewis in Alone in Greater New York, management of W. O. Edmunds: Ned O. Risley, Eva Benton, George Beebe, John P. Kennedy, C. E. Morton, Jeanette Lincoln, Mary Bouton, C. A. Boyd; Percy Bradford, musical director, and E. J. Bulkley, advance representative.

Annie Irish, for the Empire Theatre Stock company.

For the Corse Payton Comedy company: W. A. Howitt, Fred W. Bernard, Louis T. Morrison, Blanche Hall, and Louise Mitchell.

Macey Harlem, by Paul Gilmore for The Dawn of Freedom.

W. S. Mayo [illegible] to [illegible] company.

Charles H. Prince, as The Man from Arizona, with the Russell Brothers company.

Carolyn Daniels, for The Bostonians.

Georgia Caine, with the Rogers Brothers.

Ollie Lowe, for a leading role in The Nancy Hanks.

Augustus Balfour, re-engaged for Howard Pembroke in Pudd'nhead Wilson. Ralph Dean for the same play.

J. Frank Burke has been released by the Elroy Stock company to accept a position as leading man with the Bennett and Moulton company.

Revel Germaine and Olive Martin, for leads in The Conquerors.

Gertie Gibson, by Davis and Keogh as a feature of their new farce. Others signed by this firm are W. J. Moye, Wilson Deal, Henry Pearson, Frances King, Lottie Williams, Shattuck and Bernard, the Three Four, Williams and Walker, John and Nellie McCarthy, Anna [illegible], the Stewart Sisters, and Fred Per[illegible] with a band of Cossacks and a detachment of the Rough Riders.

[illegible] was as the Chinese rag picker in The First Born.

Marie Booth Russell, Frank Smith, and Minnie Monk, for Robert B. Mantell's company.

Harry W. Taylor, re-engaged by Manager Edwin Elroy as advance representative for Elroy's Stock company. This will be Mr. Taylor's third season with this attraction.

William J. Hanley, to represent Robert B. Mantell in advance.

Jepson and Zwicker have engaged the following for [illegible], opening Aug. 29 in Harrisburg, Pa.: H. D. Byers, to play Cobb; Alice Evans, for the Baroness; Gypsy Wallace, [illegible] Jepson, for the Countess; Minnie Wallace, for Mrs. Jeffries; [illegible] Lewis.

[illegible] for his [illegible] Mickey Hickey [illegible] Green.

IN OTHER CITIES.

DENVER.

Manager R. L. Giffen continues to surprise and delight his patrons by giving them plays and productions that would do honor to a New York playhouse. Week commencing 18 The Last Word was the offering and it received an interpretation that reflected the greatest credit upon the excellent stock co. and its thoroughly efficient stage-director, Alfred Fisher. Business has been splendid and it is a self evident fact that the season is to be a huge success. The Last Word is an entertaining and quietly dramatic play, requiring just that nicety of treatment which it was accorded by the members of the co. to best demonstrate its merits, and it was really delightfully handled. As the Baroness Vera Amelia Bingham achieved a triumph, being greeted by applause upon her entrances and pronounced curtain-calls at the conclusion of the second and third acts. And the ovation she received was richly deserved, for a more artistic or beautiful portrayal it would be hard to imagine. The part was so delicately handled, the lights and shadows so admirably preserved, the love scenes and the one pathetic scene so exquisitely acted, the accent so charmingly rendered, and last but not least, the actress so magnificently yet tastefully gowned, that the *tout ensemble* will long be a pleasant memory with our theatregoers. Hobart Bosworth returned this week to the line of parts in which we are especially fond of him, and invested the role of Harry Rutherell with the charm of his magnetic personality and gentlemanliness, giving a sympathetic and forceful performance. Emmet Corrigan demonstrated his versatility very neatly by playing the light comedy role, Alexander Airey, with delightful effect and showing how much can be accomplished by an actor who combines intelligence with histrionic ability. Ethel Browning, the new ingenue, made her first appearance and was on good terms with the audience immediately, and by the end of the first act had won for herself a place in their affections which I doubt not will be permanent. She is a winsome little woman with a sweet and prettily modulated voice, and looks the typical ingenue. Her acting was excellent, and combined with her other qualifications for the roles she is engaged for she is destined to be a great favorite. Frederick Perry contributed one of those fine and lifelike old men he depicts so remarkably well, and William Herbert proved acceptable as the Secretary, a role entirely dissimilar from anything he has heretofore done here. Lloyd Melville realized all the possibilities of Bores Bagoleff, his make-up in particular being especially good. James R. Garey played a negro servant with much appreciation and discretion. Helen Robertson, Leonora Gnito, Bert C. Thayer, and Alfred Fisher completed the cast, Madge Carr Cooke and Nelle Madeline Davis not appearing. The specialties were unusually good and made big hits. Ezra Kendall is certainly one of the funniest men on the stage, and really, genuinely funny. Sharp and Flatt, old Denver boys, by the way, did a musical turn quite out of the ordinary in that these gentlemen are musicians. A Social Highwayman week beginning 17.

One of the best performances the stock co. at Elitch's Gardens has given was their production of The Social Swim week commencing 10. Business was very good throughout the week. Walter Edwards as William Burton Smith did effective work, being natural and strong, and giving a well balanced and excellent portrayal. Harry Leighton was very good as Guy Sturtevant, handling the character with nice discrimination and giving a powerful and intelligent enactment of the strong third-act scene. Laura Alberta was at all times conscientious and earnest, but showed a tendency at times to overact. Her work in the quieter scenes of the play is to be commended, but she was a bit too theatrical in the heavier scenes. Leonora Bradley played a "society" grande dame with fine appreciation and splendid comedy effect. George R. Edeson was as usual a strong favorite, and his clean cut methods and genuine comedy kept his audience in a good humor all the time he was upon the stage. Mr. Edeson's work is always artistic and enjoyable. W. N. Wadsworth and De Witt Jennings did some praiseworthy character bits, and Thomas W. Ross, Daisy Lovering, Meta Maynard, and Alice Kemp deserve favorable mention. The stage settings of the play are to be commended. The vaudeville features included Eugenie Barker, a vocalist of more than ordinary ability; the Leisenring Children, acrobats, and Staley and Birbeck, in their musical blacksmiths specialty. Christopher, Jr., is the next play announced at the Gardens.

Walter Edwards, who has received twelve offers for next season, has finally decided to return to Pittsburg, where he will head a stock co. at the East End Theatre.

The benefit for the Soldiers' Aid Society at Elitch's afternoon and evening of 13 will net nearly $2,000 for a most worthy cause. A big feature of the day was "The Elks' Midway," under the direction of the local lodge B. P. O. E.

Madame Pianki and her lions, Captain Bob Cook's Battle of Manila, the scenic railway, the chutes and the many other attractions at Chutes Park have served to draw large crowds to this popular amusement place this week.

At the City Park 14 at the prize competition of original marches to select the official march for the Festival of Mountain and Plain this Fall the prize was awarded to Professor Anthony Lohman, the well-known musician and orchestra leader, of this city, whose composition, "The University Two Step," made a hit a few seasons ago.

The rumored new theatre to be built by the Tramway Co. at Fifteenth and Arapahoe Streets, of which I wrote last week, is to be a fact. It is announced that the plans are being designed by Colonel Wood, the famous architect, of Detroit. The theatre is to cost $200,000 and will be, it is said, the finest playhouse in the West. The theatre has already been leased for a term of years by Bush and McCourt.

F. E. CARSTARPHEN.

SAN FRANCISCO.

The Frawley co. did wonderful business at the Columbia during the week, opening 4 with Lost—24 Hours. E. M. Bell was very satisfactory as the husband; his humor was not at all overdrawn and his acting throughout was earnest and thorough. Fanchon Campbell was natural and ingenuous as the trusting wife. As the theological student Louis Payne was distinctly amusing; his representation reminded one of The Private Secretary. Sam Edwards had a chance to do some good character work in the part of the French pawnbroker and he succeeded. Madeleine Bouton played the adventuress, Mrs. Dacre, to perfection. It was by far the best thing she has done during the engagement. She was thoroughly unprincipled, while dashing and attractive, and her beautiful figure was gowned to advantage. In the scene with her husband in the last act she exhibited a dramatic force she had not previously been credited with. Others who scored were Cora Tinnie as a pert housemaid and Lucille La Verne and Maude Winter as the Quaker mother and daughter. Alfred Hickman rather overdid the part of a conceited young man about town. The curtain-raiser which preceded, The Littlest Girl, was only moderate. As the father who at last acknowledges his discarded child Theodore Roberts lacked intensity. T. Daniel Frawley looked gorgeous as Van Bibber. Liberty Hall will follow for one week.

Faust was presented to large audiences at the Alcazar. The house proved too small for the attraction. This version had not been seen here in eight years; it was appreciated to the full. As Marguerite, Florence Roberts was charmingly simple and genuine, and in the death scene she was very fine. Denithorne made a handsome and graceful Faust, but hardly up to the standard of his Marguerite. Mrs. F. M. Bates played Martha remarkably well. George Foster Platt was Valentine and his interpretation of the part was well received. The piece was handsomely and tastefully staged. Faust runs for one more week. East Lynne will follow, and then come Richelieu and Camille.

Von Suppe's graceful opera, Fatinitza, drew fair houses at the Tivoli. After an interval of three years the familiar and catchy music was much enjoyed. The sweet voice of Elvia Crox Seabrooke was never better heard than in the part of the masquerading and prankish young Russian Lieutenant. Helen Merrill showed improvement as the romantic Princess Lydia. Edwin Stevens was quite happy as General Kantchukoff, the gruff and imperious character of the part suiting him to a nicety. Phil Branson followed up his successful Mikado of the week before with another hit as the New York *Herald* correspondent. Two other well led roles were those of the Pasha, by William H. West, and Corporal Steipann, by Barney Reynolds. The Bells of Corneville is the next attraction. The grand opera season opens Aug. 1.

At Morosco's Grand James M. Brophy earned fresh laurels by a spirited performance as Jack Hearne, the Gypsy gentleman, in The Romany Rye. Morosco's is the home of melodrama, and Sims' old play was rapturously received by crowded houses. Maud Edna Hall sustained the character of Gertie Heckett with ease and grace. Julia Blanc played a double part, Miss Adrien and Mother Shipton, and in the latter she was as vicious an old hag as one would wish to see. Landers Stevens played Philip Royston and worked so hard as the gentleman villain that on the opening night he fainted at the end of the third act. The play was well staged. Captain Impudence follows for one week.

Manager Leahy, of the Tivoli, is back from the East, where he has been completing his arrangements for the season of grand opera, opening Aug. 1. The following stars have been engaged: Mary Linck, Anna Lichter, Maurice De Vries, William Pruette, Thomas Green and Signor Wanrell. The latter has taken up his abode in this city and teaches singing. Among the operas promised are La Bohème, Aida, Manon Lescaut, Romeo and Juliet, Lohengrin, Queen of Sheba, La Giaconda, Faust, Cavalleria Rusticana, and I Pagliacci. The season should be a most attractive one.

J. J. Gottlob, who has been East for many weeks, is expected back Thursday next. He has been securing season attractions for the four theatres owned by Friedlander, Gottlob and Co.—the Baldwin, California, Columbia, and the Macdonough Theatre in Oakland. The season will open end of August. It has been decided to run the California altogether as a popular price house.

The Frawley co. will not go to Honolulu. At the close of the present engagement the co. will tour West as far as Omaha, and then take in all the principal cities en route for the metropolis, including Chicago, St. Louis, Philadelphia, and Boston.

Some disappointment has been occasioned by the announcement that Blanche Bates has changed her mind and will not visit the coast this year. She prefers to remain East and rest.

J. B. Polk, the veteran actor, has been seriously ill in this city. He is slowly recovering.

FRED S. MYRTLE.

BUFFALO.

The Wilbur Opera co. gave us Indiana at the Star 18-20. Owing to the absence of several principals some of the performances were not entirely satisfactory, although there was no appreciable decrease in the attendance. Marion Manola appeared to advantage in the role of Indiana. Her method of treating the various parts assumed by her has secured her a large local following. Hattie Richardson's rendition of Nan was delightful. The music was particularly well adapted to her voice and her solos received merited encores. Gus Vaughn sang well and W. H. Kohnle was satisfactory in the comedy role. Emmett Drew gave us another fine bit of character work, for which he seems to be especially fitted. A too careless memorizing of the lines by one or two principals and the straggling entrances and exits of the female chorus might well be remedied. The Merry War will follow.

The stock co. closed at the Lyceum 16 after a rather unsuccessful season. The last performance was attended by several interesting incidents. There are at least two versions of the difficulty, but I will tell you the facts as I learn them. Owing to the small receipts the members of the co. had agreed to work the last week on the co-operative plan. This agreement was carried out to the satisfaction of everyone concerned until the Saturday evening performance of A Celebrated Case. After the second act had been given the members discovered that no division of the receipts was to be made for the reason that Manager Laughlin claimed them. Mr. Laughlin's explanation is that the receipts belonged to him because his share on the week had not reached the figure which Manager Curtis, of the co., had agreed to give him. At any rate the members of the co. refused to continue unless given assurance of payment. At this juncture Manager Laughlin stepped before the curtain and explained matters. Mr. Curtis attempted to reply from a box, but his voice was drowned by the orchestra, whereupon C. W. King, of the co., obtained recognition and gave the co.'s version of the affair. One or two other members made remarks and the audience was finally dismissed with the promise of having its money refunded.

Word reaches us here that Emily Sanford, of The Belle of New York co., has been taken ill and has gone to a provincial resort near London for a complete rest.

Here is a soubrette name which I challenge "Biff" Hall to beat: "Queenie Chic, the Singing Spark." I discovered it on a programme of a local concert hall.

Manager Hickey has been annoyed by bogus passes to the Chutes which a swindler has been giving out. The passes are usually written for two persons and are signed with different names. Mr. Hickey states that if he finds the originator of this scheme he will give him a free chute ride combined with a bath in his miniature lake.

Cricket Caryl, a Buffalo girl, made her debut on the professional stage at Shea's 18. Miss Caryl looked charming in a most becoming costume and received an ovation as she made her initial bow. Aside from nervousness the young artist did exceedingly well. She has been fairly showered with flowers throughout the week.

A successful rendition of the opera The Doctor of Alcantara, was given in Tonawanda last week by local amateurs. The performance was given for the benefit of the Soldiers' Relief Fund and a large sum was netted.

Marion Manola of the Wilbur Opera co., has been out of the cast several times during the past week on account of illness. Miss Manola's condition was at one time regarded as serious, but her many local admirers were gratified at her reappearance later in the week. Emmett Drew, of the co., has been confined to his room for several days, but at this writing is much improved in health.

Doris Williams, formerly of the Wilbur Opera co., is in town visiting friends.

Much sorrow is felt here over the tragic death of Harry M. Kidd, who was lost on *La Bourgogne*. His death as described by an eye witness was nothing less than a murder. Mr. Kidd was exceedingly popular in local dramatic and musical circles.

C. F. Filbrick is enjoying a rest after his successful efforts to entertain the bill posters at their international convention here.

Manager Frank Curtis, Julia Stuart, and C. W. King, of the McKee Rankin stock co., are still in town. All will go to New York later in the Summer.

The infant son of Louis and Geraldine Hendricks died at Chicago 18.

Tony Hetzdel, formerly musical director of the Wilbur Opera co., was in town for a few days last week.

W. S. Cleveland is head over heels in work preparing for his forthcoming minstrel tour. His office resembles that of a bill poster, so numerous are the lithographs spread about the room.

Buffalo has a good-sized colony of Summer resident actors. During a stroll along our principal street one pleasant afternoon I met exactly sixteen professionals within three blocks.

George Nash was in town for a few hours 21. He arrived from Chicago by boat and left here for the Thousand Islands and Quebec. He returns to New York by way of the ocean. Mr. Nash states that he expects to bring out a new play next season.

Frank Hayes, the well-known Rochester tenor, is looking up old musical friends in the city.

Manager Laughlin will give the Lyceum a thorough renovating and refitting before the regular season begins. The house will reopen Aug. 29 with Under the Dome.

REYNOLD WOLF.

MINNEAPOLIS.

At the Metropolitan Theatre the Henderson Stock co. opened the second week of its engagement in All the Comforts of Home to fair business. The excessive heat undoubtedly kept many away. The production scored an unqualified success. Sarah Truax as Fifi Oritanski made an emphatic hit. Guy Bates Post was an excellent Christopher Dabney. Kingsley Benedict appeared to marked advantage as Tom McDaw. H. D. Blakemore made a very favorable impression as Theodore Bender. Carleton Wells was a satisfactory Alfred Hastings. Josephine Mills won favor as Mrs. Bender. Emilie Melville had little to do as Mrs. Pettibone, but did it well. Grant Foreman made an admirable Augustus McSnath. The Egbert Pettibone of H. F. Adams was somewhat of a disappointment. The others were equal to the demands made upon them. Young Mrs. Winthrop 21-23.

Marian Berg had an informal complimentary reception 15 at the studio of Josephine Bonaparte Rice, directress of the Cyprico School of Elocution and Oratory, of which Miss Berg is a graduate.

Josephine Bonaparte Rice has just published a treatise on Elocution, which has received much favorable comment.

F. C. CAMPBELL.

MILWAUKEE.

In spite of the very hot weather a large audience gathered at the Davidson 17 to witness the production of Panchon by the Salisbury Stock co. Eleanor Robson appeared in the title-role and won all hearts by her really delightful impersonation; her portrayal was rendered especially charming by her sweet naturalness and evident sincerity. Benjamin Howard played Landry with the quiet dignity and artistic finish which has characterized all his previous performances. Gus Weinberg as Didier did exceptionally good work. Charles Harbury's Father Barbeaud was a faultless piece of acting. J. E. Nelson was pleasing as Caillard, and David Miles appeared to advantage as Colin. Maye Louise Algen gave another most praiseworthy interpretation as Mother Barbeaud. Mrs. James H. Browne won much favor in the sombre part of Old Fadet. Pearl Evelynne was particularly sweet and charming as Madelon, and May Evelynne entirely satisfactory as Annette. Though the play seems rather out of the usual line of stock work, it was nevertheless well received and exceedingly well acted. The scenic effects were really beautiful; no effort seems to be spared in this direction. The costuming was in keeping with the requirements and the attraction will doubtless draw well during the week. Lady Bountiful is announced next.

Stuart Harold, manager of the Harold New York Opera co., left town suddenly 15, carrying with him the receipts of the first five days of the week. He left enough railroad tickets to New York for about half the chorus and some slight provision in the way of salary, but the principals were entirely ignored and received nothing for their last week's services. Mr. Harold's action is all the more irritating inasmuch as it was totally uncalled for, as the co. have done by no means a losing business, and even had it been so there was not a single member who would not have stood by Mr. Harold and been willing to bear their share of any deficiency had he appealed to them. The organization contained many well-known and highly respected people, all of whom are naturally most indignant at Mr. Harold's breach of good faith, and in another portion of this letter are given the names of some of the leading members, who will shortly be in New York. While making mention of this disagreeable matter, it is pleasing to record the extreme courtesy of the Alhambra management, who allowed the co. to play out the week and also granted the free use of the house for a benefit matinee 17.

The rooms of the Press Club presented a very gay and festive appearance 13, when Emil Krackowizer, of the *Sentinel* (I erred last week in saying of the *Herald*), entertained in an informal but very delightful manner the members of the Salisbury Stock co. After a tempting little spread the pleasant affair wound up with speeches by Messrs. Krackowizer, Dunlop and Weid for the press, which were gracefully responded to by Messrs. Kolker, Weinberg, and Harbury on behalf of the co.

Anna Lichter and William Schuster left here 19 for San Francisco, where they will fill a ten weeks' engagement in opera at the Tivoli. Of the other principal members of the late Harold Opera co. O. B. Thayer, William Stephens, Nat. B. Cantor, Beatrice McKenzie, and Mabel Klar will proceed to New York. Director Frank Pallma will also go to the metropolis to fulfill a brief engagement before commencement of the rehearsals of Sousa's new opera.

Selene Johnson closed with the Salisbury co. 16, much to the sincere regret of the many friends she has made during her stay here. Miss Johnson will leave for her home to take a well earned rest until the opening of next season. Another regrettable departure is that of J. Henry Kolker, who also closed 16. After a short visit to the Mississippi River he will proceed to New York.

The Chutes attract large crowds daily. The vaudeville bill this week contains the Empire Trio, Lillie Church, Billie Cartwright, and the Royal English Marionettes.

Richards and Pringle's and Roscoe and Holland's combined minstrel shows will appear at Schlitz Park 24.

Manager Charles P. Salisbury has engaged Louise Marcelli to replace Selene Johnson in the stock co. Miss Marcelli arrived 19.

Louis P. Wertis announces that he will go in advance of Jack and the Beanstalk next season.

C. L. N. NORRIE.

ST. PAUL.

The McKee Rankin co. presented Sardou's comedy drama, A Wife's Peril, at the Grand Opera House 14-16 to fair-sized audiences. The play is replete with clever situations and the excellent cast gave a very pleasing performance. Herbert Carr as Thoiseau is the life of the play. He does some exceptionally clever work in the part of the physician, giving a very intelligent rendition of the role throughout. Edwin Holt as Cannsade was entirely successful in his neat and careful portrayal. Nance O'Neil as Cecile did full justice to the title-role. She looked and acted the part in a very commendable manner. Miss O'Neil is very graceful and dressed the part elegantly. Lionel Barrymore sustained the role of Maurice acceptably. H. A. Weaver was excellent as Marecat. Algernon Tassin as Raphael, Charles Crosby as Vigneux, Mrs. Horace McVicker as Madame Vigneux, Rose Swain as Jenny, and Edna Brothers as Benjamin made the most of their roles. Despite the extremely sultry weather the production of Oliver Twist by the co. drew good-sized and appreciative audiences 17-20. The co. gave an effective performance. McKee Rankin's Bill Sykes was a strong and realistic portrayal. He did full justice to the part and depicted the character with a degree of realism that awed his auditors. Nance O'Neil's Nancy Sykes evidenced a strong conception and creation of the character. Her acting in the murder scene was very impressive and showed her possessed of fine tragic power. Mr. Rankin and Miss O'Neil were favored with hearty applause and curtain-calls. Affie McVicker played the title-role in a neat and acceptable manner. Edwin Holt did good work as Fagin. Algernon Tassin was very clever as the Artful Dodger. H. A. Weaver as Mr. Brownlowe met every requirement of the part. Herbert Carr as Edward Luford, Lionel Barrymore as the Bookseller, Mrs. McVicker as Mrs. Bedwin, Rose Swain as Charlie Bates, and Edna Brothers as Rose Mayle sustained their roles very acceptably. Camille 21-23.

The St. Paul Lodge of Elks and their friends enjoyed a splendid outing and steamboat excursion to Stillwater 15. They were entertained by the Stillwater Elks and had a very pleasant time.

The La Crosse Elks, who played ball with the Minneapolis Lodge 16, were entertained by the St. Paul Lodge 16 at their lodge rooms. An elaborate luncheon was served and a social session followed.

The excellent music furnished by the Danz Orchestra at Lake Como Park is an attractive feature. Large crowds flock to the resort afternoon and evenings.

GEORGE H. COLGRAVE.

NEW ORLEANS.

F. Charley, who will manager the French Opera co. here during the season 1898-99, writing from Paris to a friend here, states that all but a few of his co. have been engaged and are sure to give satisfaction. The chorus and ballet of former years have been improved on and only graceful and trim figures will adorn the stage under his management. Everything is indicative of New Orleans having a first-class opera troupe and a brilliant season of grand opera.

J. MARSHALL QUINTERO.

OMAHA.

The offering of the Woodward Stock co. at the Creighton for the week of July 17 was Love at Long Branch, and this popular comedy was seen to very great advantage as interpreted by our unusually talented stock co. With a change of bill at this popular house every week, and each change representing a novelty, it is wonderful that the co. always gives as finished a performance and is a testi

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monial to the energetic work of the managers as well as the talent of the artists.

The National Alliance of Theatrical Stage Employes is now in session in this city. Matters looked very stormy on the first day's sitting, but through the diplomacy of President Norman a more friendly feeling now prevails and it is likely that further difficulties will be avoided.

JOHN R. RINGWALT.

BROOKLYN.

SATURDAY, July 23.

Although the popularity of The Cash Girl at Bergen Beach is by no means on the wane, Manager Dinkins has decided to shelve this merry skit and replace it by Young Miss Cuba early in August. Changes for the better have been the order of the day with The Cash Girl since its initial performance, the pickaninny specialty, new this week, being one of the hits of the entertainment. Louis Reinhard is hard at work getting the new revue into shape. The management originally christened it The Havana Wrapper. The vaudeville programme at the Casino pier is filled with good numbers. Raymond and West in a cake walk, which is liberally encored; Jessie Richmond in popular songs, Hyberta Pryme, a good singer, with a name worthy of a place in "Biff" Hall's soubrette album, and the McDonald Brothers, knockabout artists, get the lion's share of the applause. Other good acts are those of Daly and Devere, Edith Scott, Charland and Searles, Bebe Moore, and Tommy Nolan. The aquatic carnival, Dark America, the Scenic Theatre, and the Japanese village draw their share of patrons and continue to prosper.

To-night marks the last performance of Wang, which has put in two excellent weeks at Manhattan Beach. The elongated Hopper is happier in the funny complications and songs of this opera than in anything else he has ever done and has an excellent foil in the diminutive Klein, who is equally amusing, and Alice Judson, Minnie Ashley, and Maud Hollins each has a host of friends. Elaborate preparations and frequent rehearsals for the production of The Beggar Student on Monday night have taken up the time of the co. the past week. A two weeks' run of this merry opera will wind up the Hopper engagement at the Beach. Good-sized audiences continue to patronize the daily concerts of Victor Herbert's Band. Lieutenant Dan Godfrey and his British Guards Band were present one day last week. There is no decrease in the crowds that visit Pain's latest pyrotechnic success, The Fall of Manila. Carnival nights are still a feature.

Laurent Howard, the affable caterer of amusements at the Brooklyn Music Hall during the regular season, is the chargé d'affaires for Otto Huber, who manages Avoca Villa, at Bath Beach. The opening of the Villa last Saturday night brought out a standing room only crowd, who were rewarded with a bill of unusual merit, comprising Gertie Reynolds, the Bartons, Jeanette Barrington, Cross and Holden, the Brunelles, and others.

The advent of vaudeville at the Brighton Beach Theatre has helped business at this resort. The Menzeli-Bartlett troupe were the special card, and their act was so different that it proved a decided novelty and created much unintentional merriment. Charles De Luckner and Foster and Pluquette are also on the bill.

The patrons of Grahame's Music Hall, at Canarsie, are provided with an interesting programme this week, while the Casino, at Ulmer Park, is still entertaining big audiences with meritorious performers.

The opening of the Bijou has been set for Sept. 3, when Paul Gilmore will present Miron Leffingwell's play, The Dawn of Freedom.—The Brooklyn Music Hall is announced to open the same night.

J. H. GERHARDT.

DETROIT.

Owen Fawcett, whom Detroit claims as her own, left us this week for New York to begin rehearsals with E. H. Sothern. The coming season will be Mr. Fawcett's forty-sixth of active life in the profession, and still he is hale and hearty, and, we hope, good for many years to come.

Norman Hackett, Elizabeth Baker, and Mabel Frain all arrived in the city this week from Waupun, Wis., where the tour of the William Owen co., to which they belonged, ended a few days ago after a season of forty-eight weeks. KIMBAL.

CLEVELAND.

The Opera co. that has been playing at Haltnorth's Garden Theatre for the past six weeks disbanded 16 and held a little informal supper in the Gardens on that evening. William Pruette will go to San Francisco to sing at the Tivoli, George Lyding will go to Philadelphia, while the rest of the principals will go East.

Rita Elandi (Amelia Groll), who has been in Europe for the past year, is home on a visit.

WILLIAM CRASTON.

KANSAS CITY.

The Knaben Kapelle opened a two weeks' engagement at Fairmount Park 17 and is drawing big crowds nightly. The splendid drilling of the little fellows is a surprise to most of the audiences. Their work is excellent and their concerts very enjoyable.

Vevie de Monte and co. will appear in repertoire under canvas on Ninth Steet 24-30.

FRANK B. WILCOX.

COLUMBUS.

John W. Vogel, of Darkest America, is at home for the Summer. He will open his season in August.

Harry Clay Blaney left for New York 14.

W. H. Fruilman, the basso, will be with Billy West's Minstrels this season. H. L. NICODEMUS.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): The Neill Stock co opened a Summer engagement here July 11 and their appearance was hailed with delight by the theatregoing public. The plays presented the first week were The Charity Ball, The Lottery of Love, and The Jilt. Large audiences greeted the clever co each evening, S. R. O. being the rule 15, American Day at the Summer Fair. Edythe Chapman, Grayce Scott, Angela Dolores, Antoinette Ashton, James Neill, Hershel Mayall, Charles Wyngate, Joseph B. Everham, and the others were received with the warmest manifestations. Robert Morris' excellent stage management added greatly to the success of the plays. 18-23 the co. will present Sweet Lavender, Jim the Penman, and The Banker's Daughter.==GRAND OPERA HOUSE (W. H. Seach, manager): Empire Comedy co. presented to fair audiences 11, 14-16 The Inside Track, All That Glitters Is Not Gold, A Yankee in Cuba, Married in Haste, Wife for Wife, and Mabel Heath. Same co. 18-23. Ysaye and Gerardy delighted fashionable audiences 19, 20.==SUMMER PAVILION: White Entertainers co. in The Old Homestead, Rose of Killarney, The Outcast, Siege of the Alamo.==ITEM: Manager Walker will remain in New York until Aug. 1.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Beryl Hope Stock co. extended its engagement one week longer, and presented Ten Nights in a Barroom 18-23 to fair business considering the extreme heat.==ISLAND ROOF GARDEN: The Willis Stock co. opened the Summer season 18 to a very large house. The co. is a fairly capable one and seemed to please those present. The programme included a sketch, My Mother-in-Law, the comedy Charley's Uncle, and a number of vaudeville turns. Arabian Nights 25-30.==ITEMS: There is a report current that we are to have still another new theatre here, the latest aspirant being A. C. Dettwyn, of the Beryl Hope Stock co. It is Mr. Dettwyn's intention to remodel the old Auditorium Theatre and make a first-class playhouse of it.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Jaxon Opera co., who played to fair business second week, closed 17 to S. R. O. and one of the most fashionable audiences ever seen in the theatre, including Lord Seymour, Admiral Fisher, George Daly, and officers of H. M. S. *Renown*, Royal Artillery, Royal Engineers, and Royal Canadian Regiment in uniform. Fatmah Diard is a wonderfully clever artiste and Halifax people have gone in raptures over her. Margaret Anglin and L. J. Fuller (a native of Halifax) opened 19 in Christopher, Jr., to large and brilliant audience. Mr. Fuller received an ovation, and both he and Miss Anglin made an emphatic success. Miles Stock co. 22.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Marion's Extravaganza co. 12-16 to fair business. Jaxon Opera co. opened for a week 18 in Il Trovatore to a full house and gave a grand performance. Fatmah Diard, Louise Engel, Payne Clarke, and Winfred Goff made great hits. Margaret Anglin co. 25-30.

CORRESPONDENCE

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): House is under roof and booking well. Will be opened early in October.==PARK THEATRE (Fred Mussey, manager): Chase-Daniels co. in Yankee Jack in Cuba close their engagement 16. The co. has given satisfaction.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Red Cross benefit by Tennessee and New York Volunteers 14 to capacity of house; performance fair.==ITEM: Improvements have been rushed at the Dewey Opera House and everything will be in readiness for the opening 23. Mr. Jackson's supporting co. will include his wife, Kate Jackson, W. L. Gleason, Mina Gleason, Charles D. Bates, formerly of the Alcazar Theatre, San Francisco, and others.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A special performance of Faust by the Carl Martens Opera co., with Josef Rubo as Mephisto, drew largely 16 for benefit of Red Cross. The Privateer 18.==BURBANK THEATRE (John O. Fisher, manager): East Lynne, as presented by the regular co., proved a good drawing card week ending 17. L. R. Stockwell in The Gay Parisians 18.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Prodigal Father 13; excellent performance to good house. The local Elks gave a social on the stage of the Opera House to the members of the co., who in turn entertained the Elks with a number of specialties.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): The Prodigal Father 14 pleased a large audience.

CONNECTICUT.

NEW HAVEN.—ITEMS: The Mrs. Sobrina Raffle, who died last week, was the widow of Charles M. Raffle, the father of local theatricals. Mr. Raffle, who was one of the first American actors to appear upon the stage in Havana, came to New Haven to visit the late James Gallagher, and while here was induced to start a school in elocution. The members were desirous of giving an exhibition, and did so in 1840. The performance, which was granted by an act of the Legislature, was so entertaining that Mr. Raffle finally opened a theatre, which he conducted for several years, being forced to employ men for the female roles for a long time, as New Haven public opinion would not tolerate women. The first scenery used was painted by David Strong, now of Chicago.—The New York Specialty co., despite the weather, have drawn the usual crowds at Lighthouse Point, and 21, when Pain's fireworks were an additional attraction, over ten thousand people were present. The co. is good and their specialties most amusing.—At Savin Rock, Gorman's Olympia co. for the week of 18-24 have been well spoken of by all who have seen their performance.—The Byron Trio, in their laughable skit, A Budget of Nonsense, made a hit, and the Kenyons, equilibrists, were vigorously applauded at each performance. Those in the bill were the Holbrooks in a clever musical specialty; J. A. Shadrick, descriptive baritone; S. F. Curry, character impersonator; Charles Gilroy, comedian. The usual display of fireworks packed the place 22.—W. Vernon Somers is entertaining at his West Haven home Mr. Fleming, the actor, who was a member of Rhea's co. last season. Mr. Fleming will play with The Heart of Maryland co. next season.—Colonel E. G. Morton, the genial Hyperion press agent, is back from a delightful stay in the Berkshires. He also spent a few days with Mr. and Mrs. G. B. Bunnell at their Southport home.—Manager and Mrs. Van Buren, of the Hyperion, are visiting friends on the Jersey coast.—E. A. Leopold, the basso, returned 16 from two years' study in Europe.—The sacred concerts at Lighthouse Point Sunday afternoon and evening are a feature that has commended itself to all, and the management are to be congratulated for providing such excellent bills.

JANE MARLIN.

NORWICH.—ITEM: The Brothers Byrne are very busy these hot July days preparing for their new pantomimic comedy, Going to the Races, to be produced at the Broadway here the latter part of August. The play will be much more elaborate than 8 Bells, and will require a co. of nearly fifty people and six thoroughbred English racehorses. These horses are attracting much attention, as they are taken about the city daily for exercise. The scenery, painted in London, is of the finest, and everything points to a most successful production.

TORRINGTON.—J. B. Nash's Parisian Beauty Show has opened for a three weeks' engagement.—Gorman's Novelty co. are playing a week's engagement at the Pavilion of the Torrington and Winchester Railway Co.

ILLINOIS

ROCKFORD.—George's Colored Minstrels 13, 14 gave a tent performance to small business.

INDIANA.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Alone in Greater New York Sept. 10.==ITEMS: Manager Willard left 19 for Chicago in the interest of the house. Walter Tuley Floyd has gone to Holly Beach to spend a few weeks.—Ed Risley has joined Alone in Greater New York.—Berry Barbeson, stage-manager of the Willard, enlisted in Company C, 150th Indiana, at the outbreak of the war, and last week was promoted to be sergeant.—Dorothy Lewis will open her season in Alone in Greater New York at Detroit 31 under the management of Will O. Edmunds.—For Liberty and Love will open its season Aug. 14 at Lincoln Theatre, Chicago. W. L. GROVE.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Season will open 22 with Graham Earle co.==ITEM: J. J. Aughe has resumed the management of the Columbia Theatre, vice G. Y. Fowler, resigned. Mr. Aughe has been out of active management for several years, but in the meantime has kept himself thoroughly posted in all matters pertaining to the business. The outlook for a prosperous season is most promising.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Manager Kramer is making many needed improvements in the Opera House. Painters and decorators are completely changing everything. New scenery will be added, and with the increased seating capacity this theatre will be one of the best in the State. Manager Kramer will be in New York 25 to book attraction.

INDIAN TERRITORY.

ARDMORE.—Kloski's Opera House has been leased to White B. Pruitte, of Paris, Texas, for one year, beginning Sept. 1.

IOWA.

GRINNELL.—Mahara's Minstrels, under canvas, 23.

KANSAS.

TOPEKA.—GARFIELD PARK (John Marshall, director): Marshall's Military Band still draws great crowds. THOMAS R. HYATT.

MAINE.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): A large and enthusiastic audience greeted the Spears Comedy co. on their return engagement 18-23. Clarence Bennett, an old favorite, received a hearty welcome. The specialties introduced are very good. Mr. Bennett will produce 25, for the first time on any stage, his new play, Uncle Sam in Cuba.==ITEM: Ethel Tucker was in town last week.

PORTLAND.—ITEMS: The fine weather of the past month has given a great boom for our numerous Summer amusement houses.—Dudley Buck, the musical composer, is a guest at the Ottawa House, Cushing's Island. He is accompanied by his wife and son.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): Mixed Pickles 18-23 to usual large attendance. Mr. McCullum as Hiram Green did a fine bit of character acting.

PEAK'S ISLAND.—THE GEM (Byron Douglas, manager): The Butterflies 18-23 to enormous business, the scenery and costumes being especially fine.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Joseph Greene co. Aug. 1-6.

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MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE: Andrews Opera co. sang Martha and The Bohemian Girl 14-20 in their usual pleasing manner. George Andrews, Frank Walters, T. J. Johnson, and Myrta French assuming the leading roles. Business is very fair considering the weather.==ITEMS: Weymouth's Female Minstrels are the attraction at Willow Dale 18-23, and the New York Comedy co. in An Uptown Flat is amusing Glen Forest's patrons.—Julia Gifford, of the Castle Square Opera co., has joined the Andrews co. to alternate with Miss French.—Ida Marie Rogers, of The Dazzler, who is doing the Keith circuit with her charming baby songs, is now at the Philadelphia Theatre.—Treasurer Harry P. Goss was in town 20. ORMSBY A. COURT.

SPRINGFIELD.—NELSON THEATRE (P. F. Shea and Co., managers): The Madison Square Opera co. gave their second week 18, presenting Pinafore, Said Pasha, and Fra Diavolo. The work of James Sturges and Adelaide Randall was exceptionally good. Knickerbocker Opera co. in Erminie, Cavalleria Rusticana, and The Bohemian Girl 25-30.==ITEM: W. J. Burke, of the Nelson, has charge of the open air vaudeville at Mountain Park for the season.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): The management is arranging for a preliminary season and a stock co. will be engaged for the middle of August for a couple of weeks.==WILSON OPERA HOUSE (W. P. Meade, manager): The work of wiring the house for electricity was started during the past week and the interior will be decorated in white and gold. Hunt, of Troy, N. Y., will furnish a new set of scenery. New opera chairs will also be put in.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (O. Stair, manager): The Wilbur-Kirwin Opera co. opened a two weeks' engagement 18 before a good-sized audience, notwithstanding the heated weather; Said Pasha was the initial bill and served to introduce the co. in a creditable manner; Miss Kirwin is the same vivacious Susie of old; W. H. Clark and J. C. Harvey are still favorites, while the chorus retains its reputation for good looks and fair singing. The living pictures are new and realistic.==ROMONA (W. S. Darnborough, manager): Mackay Opera co. began an engagement at this resort 18 and is drawing heavily; the cast, including Mountjoy Walker, is fair and a successful engagement is assured.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh Stock co. presented Camille 14 and one act of Pygmalion and Galatea, and the one-act comedies, A Bed of Roses and The Open Gate, 15 to large and highly pleased audiences; the work of the co. is excellent. Sweethearts 25, The Harvest of Sin 26.

OWOSSO.—CALEDONIA PARK CASINO (I. D. H. Ralph, manager): Simon Comedy co. 11-16 in My Mother-in-Law, Rip Van Winkle, A Night Off, and The Ticket of Leave; co. closed engagement 20; business was light.==ITEM: Joshua Simpkins, under canvas, 18 pleased a large crowd.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Courtleigh Stock co. closed its season 13 with The Harvest of Sin to a crowded house; Erroll Dunbar as Noel Musgrave was especially good; the co. has made many friends during its stay.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Will reopen Aug. 2 with Professor Burrows' war views.

NILES.—OPERA HOUSE (S. Gunzburg, manager): Edwin C. Sexton in A Texas Quaker 18; small house; deserved less.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Oliver P. Scott's Minstrels 15; large audience; good entertainment.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Richards and Pringle's Minstrels 27. Regular season will open about Sept. 1.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): Hoeffler Stock co. week ending 16 to S. R. O. every night. Field's Minstrels Aug. 17.==ITEM: The Gibneys, supported by the Hoeffler Stock co., will play East beginning Sept. 1, under the management of Jack Hoeffler. A new stock co. will be organized to play the circuit under the management of Charles P. Hoeffler.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Marks Brothers closed a successful two-weeks' engagement 16; several packed houses were had. Miss Bell, the leading lady, was well received.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Al. G. Field's Minstrels Aug. 16. Murray and Mack 26. Alex Leonard Repertoire co. 29-Sept. 3.

MISSOURI.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Hatton and Clendenin have taken charge and the interior of the handsome theatre is receiving a general overhauling preparatory to the opening of the house. They have a circuit of Missouri houses, embracing Mexico, Columbia, Moberly, Macon, Carrollton, Chillicothe, and Trenton, for which they are now booking. Frank E. Long Dramatic co. will open the Grand 25.

NEBRASKA.

BROKEN BOW.—ITEM: Dick P. Sutton co., under canvas, in The Heart of Cuba and That Circus Girl 11, 12, to fair business; good performances.

NEW JERSEY.

ELIZABETH.—ITEMS: The third annual concert season of the Drake Military band has so far proved an unqualified success, the S. R. O. sign on each occasion having been displayed early. It is the present intention to continue these concerts up to the opening of the regular Fall and Winter season. Your correspondent has just returned from his Summer home at Edgartown, Mass. During the latter part of his stay he was entertained by THE MIRROR'S Providence correspondent, Howard C. Ripley, on board his schooner yacht *The Skate*. Providence will not suffer for the want of fish stories this coming season, as Mr. Ripley returns with a goodly supply. The majority of them should be taken with a large discount.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Haverly's Minstrels Aug. 6. What Happened to Jones 12-13. When London Sleeps 15, 16. The Real Widow Brown 17.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Sullivan's Troubadours will open the season here 25-30. Haverly's Minstrels Aug. 4.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Manager Pittenger is having the house thoroughly renovated and making many other improvements. He has booked some very strong attractions for the coming season.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff manager): The stock co. appeared to the best advantage in London Assurance 18-23. Business was excellent, and the attendance was delighted with the artistic efforts of Rose Stahl, who as Lady Gay Spanker was charming. Mr. Ormonde also deserves high praise. Sweet Lavender 25-30.==COOK OPERA HOUSE (J. H. Moore, manager): Leah, the Forsaken, as interpreted by the Stuart Stock co., attracted large and well-pleased houses 18-23. Jessie Bonestelle, in her assumption of the persecuted Jewess, was all that could be desired and was called before the curtain by her admirers. She was ably supported by Stephen Grattan and the rest of the co.==ITEMS: Manager Louis C. Cook, of the Academy, has returned to the city after an absence of several weeks in New York, where he secured several of the finest attractions for his house the coming season. Mr. Cook has made a decided departure from the custom of the house, and his bookings will surprise the patrons. The house will open for the Fall and Winter season Sept. 1.—Manager Moore, of the Cook Opera House, announces that immediately following the close of the Summer engagement of the Stuart Stock co. the house will be closed for a brief period for overhauling, when the Fall and Winter season will commence with continuous vaudeville. Mr. Moore is, as yet, undecided as to his unexpired lease of the Wonderland Theatre. That we are to have a modern "up-to-date" playhouse on the West Side is an assured fact. Arrangements have been entered into between Shubert Brothers and a wealthy estate whereby a theatre is to be erected and ready for opening on Nov. 1. The new house will be located on North Fitzhugh Street, directly in the centre of the city. Leon C. Lempert has been selected to supervise the building, and upon his plans the edifice will be erected. The plans, as accepted, indicate that every device will be used to make the theatre perfect in every detail. J. J. Shubert, late of the Cook Opera House, will represent the establishment locally, and his many friends will rally to the support of the new house, which will be known as the Baker Opera House. John R. Pierce, business manager of the Lyceum Theatre, is in New York arranging for the Fall and Winter season at his house.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, proprietor and manager; J. Austin Fynes, general manager): The fifth week of Waite's Opera co. opened 18. In spite of the torrid temperature, the attendance continues very large. The patrons are kept as comfortable as possible by good ventilation and the use of fans and cooling beverages. Marie Laurens, a former prima donna of the co., has rejoined. Her voice is much clearer and stronger. She sang Rosamond in Two Vagabonds at the afternoon performance 18 and Zerlina in Fra Diavolo in the evening. A selection from the repertoire of operas previously rendered will be sung during the week.==ITEM: The coming season here bids fair to be very lively. The alterations and improvements in Harmanus Theatre will make great competition with the Empire Theatre. Both houses will open about the same time, and each of the managers claims to have booked the best attractions on the road. The Leland will be run as a first-class vaudeville house. Manager C. H. Smith will reopen the Albany Theatre as a popular priced house the middle or latter part of August. On Aug. 15 the Gaiety Theatre will be reopened. Resident Manager Buck will continue the same class of vaudeville as in the past, in connection with his new theatre in Troy.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): The Mikado was produced 18, 19 by local talent under the direction of C. E. Macomber, of Boston. The opera was very well mounted and splendidly sung to very large audiences in spite of the extreme heat. In fact the

management was obliged to repeat the performance on Thursday evening, 21, so great was the demand for it. Between the acts Alexander Silvio delighted the audience with impersonations of Chevalier.==ITEM: Jacob Kadel, owner and manager of the Grand Opera House, recently died at his home in this city. William A. Kadel will succeed him.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The regular season at this house will open Aug. 1 by Arthur Deming's Minstrels, under the management of H. J. Clapham.==TOWN HALL (F. H. Hatham, manager): William H. West's Minstrels have the opening date, Aug. 18.==CONVENTION HALL: Primrose and Dockstader will open their annual tour and will give their first performance Aug. 10. The co. has been ordered here for a two weeks' rehearsal.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): J. A. Sawtelle 11-16, presenting The Embassy Ball, True as Steel, The Little Detective, Stars and Stripes, East Lynne, Ten Nights in a Barroom, and An Arabian Night; good co. and fairly good business. The co. closed here. Mr. and Mrs. Sawtelle have gone to Rochester, where they will open the new Baker Theatre.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager):==ITEM: The new drop curtain, painted by Garing and Co., of Buffalo, N. Y., has been completed. A new heating system is about to be put in.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager): Plunkett's Players 16; excellent work by the entire co. Same co. 22.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Arthur Deming's Minstrels July 30.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Neill Stock co. 25-30. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Ysaye, Gerardy, and Lachaume rendered one of the finest musical programmes ever presented to a Grand Forks audience 11. House was well filled. Nashville Students and Wright's Colored Comedy co. 15 to poor business, which, however, was all the performance merited. Neill Stock co. Aug. 25-30.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Acting-Manager A. L. Wilkis has booked Jessie Mae Hall for fair week next month.==ITEMS: Spent 14 in Sandusky, O., where I was the guest of my old friends, George H. Adams and family. Also met THE MIRROR'S Sandusky correspondent, Charles Schippel, Will J. Benedict, Burt Wessner, Robert Wayne, and many other old friends.—W. M. Deal, of Joliet, Ill., was called here by the death of his mother. W. H. MCGOWN.

PENNSYLVANIA.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): Danny Mann's Big Comedy co. opened for a week 18 and has been playing to excellent business. Mrs. Grogan's Birthday, the pièce de resistance, was capitally handled by the members of this co. and was a great laughing success. The specialty people are as follows: Belle Bradford, illustrated songs; Harry and Sadie Daly, blackface; Danny Mann and Donna, character sketches; Nunn and Bradford, in snap shot remarks, and the Whalleys, musical artists. Okaba's Japs 25-30.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co. attracted large audiences in The Little Duke, the least artistic of their productions, 18-23. Interpolations of cheap gags and coon songs made the judicious grieve, but the height of incongruity was reached by Harry Hanlon, an excellent comedian, who assumed the role of Madame De Lausac, directress of convent school, in the make-up and dialect of an Irish Biddy. Fra Diavolo 25-30.

ALTOONA.—LAKEMONT PARK THEATRE (P. R. R. Traction Co., managers): Kane Opera co 11-14 produced Fra Diavolo, Boccaccio, and Virginia to fair houses. Pellula Evans was in excellent voice, and it was a pleasure to hear this 'Frisco favorite again. Lew Simmons' Minstrels 25-31.

READING.—CARSONIA PARK PAVILION (managed by the United Traction Co.): The Park Opera co. gave good performances of Girofle-Girofla 18-20, and of Three Black Cloaks 21-23, to fair business.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): McIvor-Tyndall 12 attracted a good house and entertained by his demonstrations of thought reading and palmistry.==THIRD AVENUE THEATRE (W. M. Russell, manager): Jossey-Marvin co. in All a Mistake to good attendance 10-16.

TACOMA.—THEATRE (L. A. Wing, resident manager): Berkeley College Quartette 15; light house; typical and entertaining college programme.==LYCEUM (C. H. Graham, manager): Dark.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Bittner Theatre co. 10-16 presented Master and Man, The Great Diamond Mystery, The Galley Slave, Davy Crockett, Only a Country Girl, and Rip Van Winkle; plays were well presented; crowded houses.

WEST VIRGINIA.

DAVIS.—PEOPLE'S OPERA HOUSE (H. N. Walters, manager): Seward Comedy co commenced a week's engagement 18, opening in Old Sweethearts to a deservedly large house; audience pleased. The Convict's Daughter 19.==ITEM: Manager Walters has had the proscenium opening handsomely decorated in white and gold and has put in handsome new lambrequins and curtains in the private boxes, adding very much to the appearance of the house.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Greater New Yorkers 14 to small audience; a first-rate contortionist and a little girl soloist were only features worth mentioning. 'Way Down South Minstrel co. 15 to fair patronage; performance ordinary. Ferris Comedians 18-23. Little Trixie 25.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): William Owens co. to good business 4-13; co. good. 'Way Down South 17; small business; co. poor. Ferris Comedians 25-30.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Gordon's Minstrels Aug. 5.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Oliver Scott's Minstrels 18 to a good house; entire satisfaction.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Little Trixie 19.

RACINE.—ITEM: W. A. Ruscoe, of Ruscoe and Holland's Minstrels, is spending a short vacation in the city.

BELOIT.—George's Operatic Minstrels 16, under canvas, to good business.

MADISON.—George's Operatic Minstrels, under canvas, 22, 23.

ARENA.

KANSAS CITY, MO.—Sells Brothers and Forepaugh's Circus drew two big crowds 18 which completely filled the tent and hampered the performers at both performances. The Kansas City *Star* took several hundred newsboys to the evening performance, and they literally captured the show and kept up a continual uproar throughout the evening. The managers of the circus complain that they are having more difficulty this season than ever before in keeping enough laborers with them to do the work. A number of men quit almost every day to work in harvest fields, where they get considerably more pay, and the show people can barely keep enough men engaged to get along. In some instances the performers have to help with the manual labor.

POCATELLO, IDAHO.—Professor Gentry's Dog and Pony Show 14 to good business; tent blew down before the night performance.

SAGINAW, MICH.—Buffalo Bill's Wild West 16 to twelve thousand people.

SAULT STE. MARIE, MICH.—Lemen Brothers' Circus 16; good business.

BANGOR, ME.—Signor Sautelle's Circus to large and more than pleased audiences 14. Every act was good and many of them superior to those given by more pretentious cos.

NILES, MICH.—Sipe and Blake's Dog and Pony Show 19 to S. R. O.; fine performance.

PORTAGE, WIS.—Professor Gentry's Dog and Pony Show 13 to big business.

SEATTLE, WASH.—Norris Brothers' Dog and Pony Show attracted large audiences during 4-9; creditable show.

PETERSBURG, ILL.—W. H. Harris' Nickel Plate Shows to good business 16.

GRAFTON, N. D.—Wallace Brothers' Circus 12 to good business. Mr Wallace was highly pleased with this city as a circus town.

LA CROSSE, WIS.—Gentry's Pony and Dog Show 14-16; good entertainment; good business.

CROOKSTON, MINN.—Wallace's Circus 13 to crowded tents; everyone pleased.

CLINTON, ILL.—Wallace's Circus 22 to full tents; performance good.

ARENA NOTES.

BARNUM AND BAILEY'S SHOW.

GLASGOW, July 16.

The Barnum and Bailey Show closed its third and last week at Glasgow to-day. The attendance throughout the entire engagement has been very large and for the third and last week was practically enormous. This may be accounted for by the fact that the Scottish holidays—a national institution, lasting for one week—began on last Thursday. During its stay in Glasgow the show has enjoyed the patronage of the best class of people. The clergy have been conspicuous by their attendance. One of the leading clergymen of the city recently used the circus "to point a moral, &c.," by saying that his congregation had such faith in the Barnum and Bailey Show they must transfer the like good quality to higher things. The various city magistrates attended the performance in a body on last Monday night, and on Wednesday night Lord Provost Richmond honored the show by his presence. The hippodrome races, which conclude the programme, have proved particularly acceptable to the audiences. The enthusiasm and applause with which they have been daily greeted have proved most encouraging to the participants. The seven sleeping cars for the use of the staff and performers, which have been delayed in building, arrived from Stoke-on-Trent on Wednesday. The entire rolling stock used by the show in its travels is thereby completed. The tents of the show, during the week in Edinburgh, will be pitched on Easter Road, near the famous Queen's Park.

Prince, one of the largest elephants in captivity, died at Wabasha, Minn., July 20. The animal had recently killed its keeper at Racine, Wis., and since that time had been kept in chains. The chains brought on lockjaw, from which the beast died.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
BURRILL COMEDY: Truro, N. S., July 25-27, New Glasgow 28-30.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1—indefinite.
CHATTANOOGA: Chicago, Ill.—indefinite.
COURTLEIGH STOCK: Bay City, Mich., June 3—indefinite.
DELAMATER STOCK: Niagara Falls, N. Y.—indefinite.
EMPIRE COMEDY: Winnipeg, Man., June 13—indefinite.
FERRIS COMEDIANS (Dick Ferris, mgr.): Wausau, Wis., July 25-30, Oshkosh Aug. 1-6.
FRAWLEY: San Francisco, Cal., June 13—indefinite.
HOEFFLER STOCK (Jack Boeffler, mgr.): Eau Claire, Wis., July 18-30, Oshkosh Aug. 1-13.
KING DRAMATIC (Charles King, mgr.): Milford, Del., July 25-30, Harrington Aug. 1-6.
LEWIS, DOROTHY (W. O. Edmunds, mgr): Detroit, Mich., July 31-Aug. 6.
LONG, FRANK E.: Mexico, Mo., July 25-30, Columbia Aug. 1-8, Moberly 8-13.
MARKS BROTHERS: Little Falls, Minn., July 25-30.
MCCULLOM STOCK: Cape Cottage, Me.—indefinite.
NEILL COMPANY: Winnipeg, Can., July 11—indefinite.
PERUCHI-BELDENI: Nashville, Tenn., July 18-30.
RANKIN, MCKEE (Stock): St. Paul, Minn., July 11—indefinite.
SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.
SEWARD COMEDY (Edward C. Stewart, mgr.): Elk Garden, W. Va., July 27-29, Piedmont 30-Aug. 1, Lonaconing, Md., 3-5, Frostburg 6-8.
SHERMAN, ROBERT: Beardstown, Ill., July 25-30.
THANHOUSER STOCK: Atlanta, Ga.—indefinite.
WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.
BRINKLEY OPERA (R. C. and W. J. Brinkley, mgrs.): Memphis, Tenn., June 23—indefinite.
HERBERT, VICTOR: Manhattan Beach, N. Y., June 27-indefinite.
HOPPER, DE WOLF: Manhattan Beach, N. Y., June 27—indefinite.
KANE OPERA (No. 1): York, Pa.—indefinite.
KANE OPERA (No. 2): Williamsport, Pa., July 25-Aug. 6.
MADISON SQUARE OPERA: Springfield, Mass., July 18-23.
PALMER OPERA: Lancaster, Pa., June 27-indefinite.
WAITE OPERA: Albany, N. Y., June 20—indefinite.
WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

MINSTRELS.

MAHARA'S (W. A. and Jack Mahara, mgrs.): Brooklyn, Iowa, July 25, Victor 26, Marengo 27, Iowa City 28, West Liberty 29, Cedar Rapids 30.
OLIVER SCOTT'S: Menominee, Mich., July 28, Escanaba 27.

MISCELLANEOUS.

BELLSTEDT CONCERT BAND: New Orleans—indefinite.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.
B. R. RAVEN'S BAND: Brighton Beach, N. Y.—indefinite.
COYLE MUSEUM: Omaha, Neb., June 27—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Newcastle, Eng., July 25-30.
MAIN, WALTER L.: Montreal, Que., July 25, 26, Ottawa, Ont., 27, Perth 28, Tweed 29, Peterboro 30, Toronto Aug. 1, Galt 2, Ingersoll 3.
PAWNEE BILL'S WILD WEST: Hamilton, O., July 26, Richmond, Ind., 27, Anderson 28, Muncie 29, Indianapolis 30.
SANTELLE'S: Farmington, Me., July 25, Livermore Falls 26, Turner 27, Buckfield 28, Mechanic Falls 29, Norway 30.

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Leaves the Vaudeville to star with McSORLEY'S TWINS.

(Scene full of scenery; U. S. (up stage): And say, Playmates, while I am gone don't bother with my little effusions. I don't mean you exactly, but those kleptomaniacal originators. The Anglo-Saxon of it is—it's a—it's a—well, anyway, it takes, so we'll let it go at that. N. B. (new biz): My latest is an Irish coon song in junk-time (old clothes with the holes cut out for variations), in which I black up before the audience (they black up after). I have the cork smeared on the cuffs of the sleeves of my coat, which is dark, ready to apply at cue. My latest story is Bicycle Trouble or choosing for sides, and for war gags if I have a mind to, only I forget when I try to think or fancy a thought to explode my imaginations with ideas to remember—remember the half of them. B. H. (big success): I have just finished two pleasant weeks at Keith's Boston and Philadelphia houses. Now for home to prepare for the Twins: well, the more the merrier. 5016 in the same Avenue, Chicago, Ill. J. W. (just whisper): Is it true about Robert Mantell going in the vaudevilles to have a lesson in acting? It's true, the best of us can be better. Exit C. D. U. S. Music F. F.

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In A Night Off, Walnut St. Stock Co., Cincinnati, O., it would be difficult to overpraise Miss Fitz Allen as Angelica. In no part has this conscientious, hard-working woman been seen to such advantage, and in all of the honors that came to the clever organization she was made a most liberal participant.—*Commercial Tribune*, Apr. 4, 1898.

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Will the craze for "coon" songs ever die out? It seems to have reached its limit, but the supply is increasing every day and there are more coming. This work of song writing is one of the oddest professions in the world. I have talked with lots of people who write them, and have discovered that of all gambling speculations song writing is about the most uncertain.

You can never tell what is going to make a hit. Sometimes the cheapest and most unattractive words set to an indifferent melody will capture the town. Literary merit doesn't count for anything; in fact it is more of a drawback than otherwise.

To know what is going to make a hit in the song line requires the gift of intuition that a mind reader possesses. Monroe Rosenfeld understands a lot about the public taste in songs. He has made many successes and seems to keep his finger on the pulse of the people who are taken with a song, who sing it, whistle it and talk about it.

He says that people do not want poetry, sentiment or anything of that kind in their songs nowadays. They want a story—virtue triumphant—vice defeated—the wandering son or daughter returning to the family fireside to be forgiven—that's the sort.

One song which made a hit in spite of the fact that it was pretty and musical was "Sweet Marie." How did it ever happen?

Anyone who recalls the simple, sweet words of the three verses will realize that this song was entirely out of the lines of "Take Back Your Gold," "I Love You in the Same Old Way," and other popular successes.

Is it possible that we are to have no more songs of the old kind? You know the kind I mean. The kind that I cannot sing, because they are so dear to me.

Are we going to flounder on musically in this roof-garden, vaudeville morass and cry for the Castoria of melody in the shape of melodramatic hair raisers? How about "The Lost Chord" and "Kathleen Mavourneen" and "Maggie May," and all those sweet old timers? Won't somebody start a new school, please?

It will be hard on Lottie Gilson, I know; but she has queened it for so long in this department that she will be generous and give somebody else a show.

I tried to write songs once myself. I wrote about girls crowned with roses waiting somewhere for the return of lovers whose hearts were true and whose eyes were blue, and all that sort of rot, you know.

Then I showed them to a successful song writer, and he told me they were simply impossible: the people wouldn't listen to them. He sketched his ideas of what would take, and I wrote this. He said it was simply great. "Now you're catching on!" he said. Listen:

THE PICTURE IN THE LOCKET CALLED HER HOME.

A woman wandered friendless through the night,
Where the city streets were gleaming gay and bright.
In her girlish eyes despair, and she turned her face so fair
To where the darksome river rose in sight.
"Here at last," she cried, "my aching heart will rest;
Farewell to home and mother; it is best!"
Thus she murmured with a sigh, and she gazed with tear-dimmed eye
At a locket which she wore upon her breast!

CHORUS:

'Twas her mother's face that smiled upon her there.
Beside a faded lock of silver hair:
Through the many years apart it had rested near her heart—
'Twas the picture in the locket called her home!

Then the welcome tears gushed to her weary eyes
And as in a dream she saw the old home rise,
With the rose vine at the door where she'd played in years before.
Surrounded by affection's blessed ties;
And she saw her mother sadly waiting there
Beside her erring daughter's vacant chair.
Heard her voice above the foam whisper "Father, she'll come home.
For I know the little locket she will prize!"

He's writing music for it now. If it is ever published, I shall travel under a *nom de plume* without baggage, like Bill Nye's hero.

Going down Amsterdam avenue the other evening, I saw a slim, girlish-looking woman in a pink gown and with a lot of yellow hair bound up in a knot that the breeze was trying to undo.

Two fox terriers were running beside her, and she carried a whip in one hand with which she kept them in order when they showed a disposition to stray.

It was Adele Ritchie, and she looked so much prettier and more natural than I have ever seen her look on the stage that I wondered how it was that people think sometimes that the footlights and grease paint are such beautifiers.

Burr McIntosh, who went to Cuba to take photographs for *Leslie's Weekly* and study the life of a war correspondent, which part he is going to enact in a new play next season, has been stricken with yellow fever.

One of the newspaper men who has just returned from Santiago says that McIntosh can take better photographs than any professional photographer.

Before he was taken ill he had managed to secure a collection of valuable pictures, many of them showing the famous Rough Riders in camp and on the march.

There has never been a war in which the newspaper correspondents have suffered more perils than in this one. And this circumstance has developed an amount of heroism and nobility of character among the men that will always be recorded in their honor.

McIntosh was among those who cared tenderly for many of the wounded soldiers and cheered them by his friendly conversation. The big Princeton football man will be welcomed in New York by hosts of friends when he returns from the South.

Murat Halstead is another journalist who has been taken with the fever. It was not the dreaded yellow fever, but the malarial fever which resembles typhoid. He is at Honolulu, where he went on a newspaper mission, and is progressing toward recovery.

One of the *Herald* correspondents returned to town the other day, having had a siege of six weeks with typhoid.

Mr. Hearst, the proprietor of the *Journal*, was taken with a fever during his stay in Cuba, but has recovered.

Edward Marshall and Grover Flint, two correspondents of the *Journal*, were both wounded while at the front for their paper.

Marshall, whose plucky conduct has won him well-deserved praise from all who have heard of his bravery on the battlefield as well as in his suffering since his wound, is now in St. Luke's Hospital, and has undergone an operation by which the Mauser bullet which penetrated his spine was extracted.

Mr. Marshall is well known among theatrical people, and is popular with them as with everyone. His buoyant and genial temperament is doing much to help him back to health again.

Life's tragedies have crowded so plentifully into the last few days that even war news has had to give way to the record of suicides and sorrows of various kinds that have filled the daily papers.

What is the mysterious wave that brings on its surface the germ of self-destruction and death?

It comes with the hot humid weather that enervates and depresses. Then young and old are seized with a longing to give up the life that has become burdensome.

In Brazil the "suicide wave" is looked for at certain times of the year and is recognized as an atmospheric condition which drives people to self destruction. The natives dread its approach and pray in their churches to be spared from its influences.

It was Dr. Egbert Guernsey who told about this "suicide wind," as it is called in South America. He said that he considered the suicidal tendency a species of insanity.

One remarkable feature of the recent suicides of women is that carbolic acid has been chosen so much of late as a means of getting rid of life.

Of all the hideous things which one can imagine for the purpose, this would be the last to be desired, I should think.

Yet nearly every woman suicide, especially the women of the poorer classes, chooses this terrible and disfiguring drug with which to end her life.

Suicidal insanity comes most frequently from brooding over one idea. A diversion of thought, a change of occupation and scene are the best antidotes.

One can only feel the deepest sympathy for those poor, desolate souls whose hands grope for some way out of the darkness, but, finding not one ray of light or hope, decide to break the chain that binds them to earth.

For them the blue has gone out of the sky and the beauty from the earth. On their horizon a shadowy, vague form hovers beckoning them with outstretched arms into oblivion.

It is so easy for us to talk about the folly of such thoughts and about the hope that life always holds, even when it seems the darkest, but to these suffering ones such words fall on deaf ears.

Moody, the evangelist, can do more for the mentally diseased in this direction than any physician of the body. In the assemblage of women and men who stray into his meetings and are wrought to religious fervor through his songs and appeals there are more would-be suicides than worshipers.

This is a dreary sort of drivel to write and to read, but when one reads such a record of human woe and anguish that finds no surcease, the tragedy of life oppresses.

The truck horses pulling their heavy loads through the streets, urged on by the often brutal whip of their drivers; the old beggar woman with hand outheld for alms; the pale working woman on whose face misery and want have left their imprint—these are the silhouettes we find outlined upon our memories to the exclusion of everything bright and cheerful.

And then we may know that "the suicide wind" is blowing up Broadway, and that it is a good plan to go somewhere that one can be swept by ocean breezes.

That is exactly what I did one day last week, and I found lots of other folks trying the same remedy. It was at old Manhattan Beach, where the waves are trying to leave the place without a beach to its name.

There I saw Edna Hopper in a stunning bathing suit diving off the big raft and illuminating the beach with her smile. The wave hadn't touched her, apparently. She was as chipper and debonnair as possible.

I looked anxiously for her nose, because I had read newspaper stories of operations upon that organ; but it was still the same impertinent little bit of tip-tiltedness that I remembered.

So I sat on the sand and forgot all about "the suicide wind" and the war, and tried to remember the multiplication table instead.

THE MATINEE GIRL.

THE MILITARY MAID.

New Orleans is agog over an amateur production of more than usual interest. This is The Military Maid, a musical farce-comedy, to be presented under the auspices of the local Press Club. The music is by Louis Blake, and the book is the work of Henry Righter, a well-known newspaper man of New Orleans, and a former president of the club. Mr. Blake has already written the scores of two popular operas, The Khedive and Olamer, which were praised as exceptionally clever. The Military Maid will be presented on Aug. 4, 5, and 6. Any manager who cares to journey to New Orleans for those dates might possibly find it worth his while. Many of the English musical farces imported to this country have proved so hopelessly exotic that a few native productions of this *genre* will prove welcome.

☞ Only theatre in Latrobe, Pa., is Opera House. Good open time. Write WILL SHOWALTER, Manager.

GEORGE W. LESLIE.

On the first page of this issue George W. Leslie is seen in a variety of striking make-ups. When Mr. Leslie joined the Frawley Stock company, in San Francisco, a few seasons ago, he had an established reputation as a light comedian of amiable and attractive personality. He has since developed into a sterling character actor.

Mr. Leslie is a Philadelphian by birth. He began his stage career in 1887, serving his first apprenticeship under the famous comedian, John Sleeper Clarke. Previous to joining Mr. Clarke's company he had written to John T. Ford, requesting a position. That manager sent him a courteous letter, referring him to the comedian Clarke. Armed with this letter, young Leslie applied to Clarke, who engaged him as juvenile and walking gentleman of his company. Mr. Leslie tells with great humor how he secured this engagement, the veteran Clarke imagining that he was a professional actor of experience. Not for five months did he dare to tell Mr. Clarke that this was his first engagement. The old actor received this intelligence with a burst of indignation; he felt that he had been imposed upon in taking into his fold a raw amateur. After his anger had subsided, however, he paid young Leslie the compliment of saying that no one could have guessed from his finished work and assured manner that he was a novice. His acting, he said, would have done credit to a ripe comedian.

In the Clarke company were such able artists as Mrs. Jane Germon, Lizzie Creese, Olga Brandon, Theodore Hamilton, W. H. Bokee, and Creston Clarke, the nephew of Edwin Booth. Among the parts which Mr. Leslie was called upon to enact were Frank Icebrook in The Widow Hunt, Moreland in The Heir-at-Law, and Hastings in She Stoops to Conquer. At a special performance of Hamlet, where the title-role was assumed by Creston Clarke, Mr. Leslie was Rosencrantz to the Guildenstern of John B. Mahar. These roles of the two Danish courtiers are probably the worst acting parts written by Shakespeare, or any other dramatist. In the old stock days an actor dreaded to be cast for Rosencrantz or Guildenstern. When Mr. Leslie was cast for Rosencrantz his Philadelphia friends crowded the theatre to witness his first Shakespearean attempt. The cordiality of the reception given him on his first entrance somewhat disconcerted him, and he and Guildenstern became enmeshed in a dialogue that was far—very far—from the original text. Their efforts to extricate themselves and get back to the Bard only increased the humor of the dilemma. Finally, after floundering about in the bog of "comedie improviso," the prompter came to their rescue and saved them from the ignominy of utter collapse. Mr. Leslie grows shame-faced to-day as he tells of this desecration of the Bard. But his fellow-actors and his Philadelphia friends say that this performance of Hamlet will go into history because of the originality of its Rosencrantz and Guildenstern.

At the close of this engagement Mr. Leslie went with Roland Reed on a fifteen weeks' tour to the Pacific Coast. The plays produced were Cheek, Humbug, and The Woman Hater. His next engagement was with Hoyt and Thomas, to play Doolittle Work in A Brass Monkey. The company included, besides Mr. Leslie, Otis Harlan, J. W. Miron, George Beane, George Marion, and Tim Murphy, all of whom have since attained prominence in the profession. Mr. Leslie remained with this company two seasons.

During the following Summer he played with the stock company at the Soldiers' Home, Dayton, O., under the direction of William Harris. He also produced a little comedy from his own pen, called A Private Rehearsal, in which he appeared as Calcium Footlight, "a relic of Palmy days." Arthur Ricketts and George A. Beane appeared with Mr. Leslie in this clever little skit, which was received with hearty laughter and applause. This, of course, was merely an experimental work. Mr. Leslie's next important engagement was with W. H. Crane for twenty-seven weeks at the Star Theatre in The Senator. The unqualified success won by this play was in a measure due to the thorough way in which it was presented. Mr. Leslie, like all the other members of the cast, scored an individual hit. He played Richard Vance, the Senator's secretary.

After The Senator had exhausted its popularity in New York, Mr. Leslie joined Robert Hilliard for a special production of two plays, Adrift, a *lever de rideau*, from Mr. Hilliard's pen, and The Fabricator, by W. Stokes Craven, in which Mr. Leslie sustained the character of Dick Haddingly. During that Summer season he appeared with the stock at the New National Theatre, Washington, scoring hits as Felix Featherby in Everybody's Friend, and Captain Derringer in Forbidden Fruit. The following season Mr. Leslie was engaged for Augustus Pitou's Stock company, which undoubtedly was one of the finest companies of its kind ever organized. In this, Mr. Leslie's associates were J. W. Shannon, Nelson Wheatcroft, W. H. Thompson, William Faversham, Frederic Perry, George Backus, Ida Vernon, Jane Stuart, Minnie Seligman, Helen Bancroft, and Vida Croly. Mr. Pitou had seen Mr. Leslie and Miss Stuart play together in The Senator, and he determined to secure them for his company. Accordingly, Mr. Leslie was engaged for the light comedy parts in Her Release, The Last Straw, A Modern Match, and Geoffrey Middleton, Gentleman. Before the end of the season he was made stage-manager of the organization, a position of great responsibility for one who was also required to fill important roles in every production.

This company had one brilliant season of artistic success and was then disbanded. Mr. Leslie was straightway engaged as leading man for Jane, playing the debt-ridden nephew with capital verve and unction. In the curtain-raiser, Chums, he had a congenial part as Lieutenant Jack Bandle. After the Jane season he played in a special production of Walter C. Bellows' comedy, No. 3 A, with a cast that included Mrs. Eberle, Nanette Comstock, Grace Kimball, May Robson, W. H. Crompton, and E. J. Henley. This was preceded by another work of Mr. Bellows, The Missis, in which appeared Henley, Mrs. Eberle, Grace Kimball, and Mr. Leslie. A short engagement with Mr. Wilkinson's Widows followed. Wilton Lackaye, who was in the cast, was then transferred to Aristocracy, and Mr. Leslie was transferred to the Mrs. Grundy, Jr., company, to play Joseph Holland's part. Mr. Holland had been taken suddenly ill and Mr. Leslie was wired for. He studied the part of Paul Floquet—a lengthy part of 123 pages—on the train from St. Louis to Baltimore, reached the theatre in time for one rehearsal, and played that night, winning the praise of his fellow-actors and the hearty endorsement of the local critics.

Mr. Leslie next engaged with Joseph Grismer for the part of Doctor Tom Lincoln in The New South. After playing the part for several weeks he was graciously released by Mr. Grismer so that he might accept the role of Prince Valence in The Other Man, an adaptation of *Champignol Malgre Lui*, which had a tremendous run in Paris, but failed to appeal to American audiences. The failure of the piece enabled Mr. Leslie to join Robert Hilliard and Paul Arthur for their production of the English farce, The Sleepwalker, in which Paul Arthur demonstrated his extreme cleverness for eccentric comedy. After the run of this farce W. G. Smyth engaged Mr. Leslie for the part of the commercial traveler in the original production of A Back Number at the Boston Museum. This was the play in which Willie Collier made his first bid for favor as a "straight" comedian. Mr. Leslie then went West and joined the Frawley Stock company at the Columbia Theatre, San Francisco. He was one of the original members of this company and shared in its earliest successes. A list of the plays presented will serve as sufficient credentials for Mr. Leslie's versatility. He appeared in a round of widely dissimilar parts in Caste, An Arabian Night, Captain Swift, Nancy and Co., Moths, All the Comforts of Home, One of Our Girls, The Ensign, The 'Guvnor, Men and Women, Lord Chumley, The Wife, Brother John, The Great Unknown, The Gold Mine, Sweet Lavender, The Jilt, His Wife's Father, and The Westerner.

After two seasons with the Frawley company Mr. Leslie joined the Schiller stock in Chicago, to play all the comedy parts. Here he originated Hi Holler in 'Way Down East, and Terence O'Rourke, the Irish corporal, in Brigadier-General King's play, Fort Frayne. At the professional matinee of 'Way Down East, when Felix Haney, the Hi Holler of the New York production, was obliged to leave town to go to the bedside of his mother, Manager Brady begged Mr. Leslie to play the part. He played it successfully at a few hours' notice. Then came a very excellent offer from Johnstone Bennett to assist her in her vaudeville sketch. The partnership was most successful, and the sketch, briskly played by Miss Bennett and Mr. Leslie, was conceded to be the hit of the vaudeville season.

Next season Mr. Leslie intends to devote his talents wholly to character work. Those who have known and admired him in light comedy parts perhaps do not credit him with equal skill at characterization. In San Francisco, however, where Mr. Leslie played dozens of character parts with the Frawley company, the critics were quick to recognize in him a character actor of exceptional skill and finesse. Mr. Leslie does well to abandon light comedy for this more exacting line of work. Good character actors are scarce on our stage, and he has everything in his favor—experience, training, physique, and natural gifts.

MINSTRELS AT ST. JAMES.

The Lambs Club Minstrels may have been great, but they weren't one, two, three with the show that the St. James, L. I., Athletic Club gave on July 18. The club is composed of theatrical folk who make St. James their Summer headquarters. There is a large colony of them, that bids fair to rival those at Mount Clemens, Mich., and West Baden, Ind., and it is safe to wager that no native of the eastern end of Long Island ever saw such a show as this. The first part had Jerome Sykes as interlocutor, Robert Dailey and Richard Mullen as bones, and Joe Ott and Tom Evans as tambo. The gags with which they salted and peppered this section of the programme all made laughing hits. After the overture George W. Parsons warbled "On the Banks of the Wabash." Joe Ott followed with a comic song, rendered in his own original way. Charles A. Bigelow sang "Tell Her I Love Her So" uniquely. Robert Dailey gave a recitation, and Jerome Sykes sang a bass solo with fine effect. Then Tony Farrell gave an Irish ballad with the true ring of the Emerald Isle. J. Royer West made a hit with a 'cello medley. Richard Mullen gave some Celticisms, and then came a terpsichorean finale. In the second part Thomas A. Wise did a specialty, Fred J. Huber did another, the Big Three—Joe Ott, Joe Coyne, and Joe Evans—put up a funny sketch, Otis Harlan had a lot of amusing things to say, Richard Mullen and Fred. J. Huber had a bunch of the same sort, William L. Swan danced acrobatically. After a violin solo by Harry S. Gordon, there was a farce, Allopathic and Homœopathic, in which Thomas A. Wise, Charles A. Bigelow, Robert Dailey, Tom Evans, J. Royer West, and G. W. Parsons took part, and made plenty of merriment. There was a good crowd present, and they enjoyed themselves hugely.

BLANEY AND VANCE'S ATTRACTIONS.

The attractions managed by Blaney and Vance are scheduled to open their seasons as follows:

A Boy Wanted (Eastern), Will F. Phillips, representative, at Norwich, N. Y., Aug. 11.

A Boy Wanted (Southern), George E. Gill, representative, at Albany, N. Y., Aug. 15.

A Hired Girl (Southern), Hollis E. Cooley, representative, at Hoboken, N. J., Aug. 14.

A Hired Girl (Eastern), John Cook, representative, at Stamford, Conn., Aug. 11.

The Electrician, H. H. Winchell, representative, at Bridgeport, Conn., Aug. 16.

A Female Drummer, at Springfield, Mass., Aug. 15.

Rehearsals are called for July 25 and Aug. 1, in this city.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

L. GOLDSMITH, JR.,
701 6th Avenue.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

What Happened to Jones Catches London—A Bright New Farce—Plans of the Players.

(Special Correspondence of The Mirror.)

LONDON, July 16.

You will doubtless be glad to hear that out of the three new plays submitted for public consumption in this city this week the top scoring has been made by the American importation, What Happened to Jones. I advised you of the trial trip of this merry play at Croydon a few weeks ago—well, the success then achieved was even beaten at the Strand on Tuesday, when Charles Arnold, usually a singing comedian, again played Jones, and played it even better than before. Among the other exponents from the Croydon show were the erewhile world-touring Edward Sass and his vivacious wife, Emma Gwynne, who is sister to Mrs. George "Gauty" Edwardes; also Dot Frederic as Cissy and Ada Lee as the glum Swedish servant. Among the best new people in the cast was little James Welch, a droll comedian erst much bepetted by the now defunct Independent Theatre company. What Happened to Jones was enthusiastically welcomed both by public and press, and really looks as though it were in for a long run.

The other West End play of the week was A Vicar's Dilemma, produced at Terry's on Monday by that old-time favorite, Thomas Thorne, who thereupon made his reappearance at the West End after a long absence. This piece, which is the work of a man who for this purpose calls himself "A. Vicarson," proved a somewhat thin affair, and by reason of its chief idea—the feeling of everybody's bumps by a phrenologically-minded parson—being repeated so often, it became what the Messina County Councillor Dogberry would call "as tedious as a king." This is to be regretted, for Thorne is deservedly very popular, and, moreover, he surrounded himself with an excellent company, including Edward Righton, John Beauchamp, Esme Beringer, Frank Gilmore, and his (Gilmore's) mother, Emily Thorne. I learn at the moment of mailing that Thorne will presently put up Our Boys, in place of A Vicar's Dilemma.

The other play of the week was a farcical comedy, by Frank Lindo and Alfred Maltby, play-writing actors both, the first named being hardly more than a lad and the latter being well into middle age. The play is called My Soldier Boy, and shows primarily how a young lawyer, who was supposed by his long absent wealthy uncle to have joined the army and to have become a colonel, is compelled on the unexpected arrival of the said uncle to adopt military habits, customs and uniforms, and by the aid of a friendly captain to pose awhile at the local barracks. The mock soldier having also just married without his uncle's knowledge and consent, is fain to adopt all sorts of stratagems to disguise his wife. Anon she pretends to be a servant, and while thus disguised finds that her husband's captain friend is a man she recently sued for breach of promise and who owes her two thousand pounds damages. To further complicate matters the captain now pursues her with intent to marry her so as to avoid paying the damages, his lawyer friend having advised that course, not knowing who the captain's jilted flame was. Later, what with the disguised wife being found in the captain's quarters, where she goes to look for her husband; the real colonel turning up to claim his missing uniform; and what with the mock colonel being compelled to lead his regiment against a heap of infuriated Irish rioters, there is quite a merry mix up before the curtain finally falls.

Despite a few touches of crudity here and there, My Soldier Boy is a clever and a funny piece, and I dare say you will see it on your side. It was well played, chiefly by the said Lindo and Maltby as the real colonel and the blithering uncle; by Cairns James as an officer's servant, and by Stewart Champion as the perplexed promise-breacher. Quite a little hit was achieved in the character of an Irish parlor-maid by Jenny McNulty, who came from your side to us with Dixey in 1886 and has since remained. Jenny is a little plumper than hitherto, but just as pretty.

Lily Grey, the first wife of the late Edward Solomon, has, I hear, just died in this city. The deceased lady, whose maiden name was Isaacs, was at one time a serio and was then one of the handsomest women on the variety stage. She divorced Solomon some years ago and married a non-professional named Bannerman, who died last year.

To-day (Saturday) the foundation stone of the Lifeboat House Memorial, erected by subscription in memory of William Terriss, is to be laid at Eastbourne by the Duchess of Devonshire. Poor Will's lovely daughter, Ellaline, will attend to present the Duchess with a trowel. This is the memorial projected by the *Daily Telegraph*. Mr. Harry Lawson, of the *Daily Telegraph* proprietorate, and Clement Scott, the *Daily Telegraph's* dramatic critic, will speak.

Just after I mailed you last week, actor-manager Edward Terry sued his former business-manager, H. T. Brickwell, now lessee of the Garrick, charging him with having during his association with the suer farmed elsewhere your native farcical comedy, My Friend the Prince, known to you as My Friend from India, instead of reserving the purchasing chances thereof for him (Terry). It was subsequently shown that Terry's surmise of unfair behavior on the part of Brickwell (who is generally called "Brick" for short) was utterly baseless and therefore the verdict was given against him.

The firm of Hardie and Von Leer, which firm is not utterly unknown to you, has just decided to give George R. Sims and Clarence Corris' new musical comedy, The Dandy Fifth, its first London hearing at the Duke of York's. Ted D. Marks embarks per the *Teutonic* for your city next Wednesday on important business bent. James E. Sullivan, who is one of the strong goers in The Belle of New York at the Shaftesbury, is being sought after by our native managers. Harry Bagge, who recently returned here, will to-day produce at the Royal Music Hall, Holborn, an American sketch called A Husband's Holiday. John F. Sheridan has just accepted an offer to play Shamus O'Brien in a sketch of the same name, to be produced at that huge music hall, the Canterbury, on August Bank Holiday—pending the resumption of his tour with George R. Sims and Leonard Merrick's When the Lamps Are Lighted. Albert Chevalier has been engaged to play in his some time touring musical play, The Land of Nod, in September, at the Royalty, where the aforesaid Sims and Merrick's farcical comedy, My Innocent Boy, and your Chinese tragedy, The Cat and the Cherub, finish up to-night. Also to-night, Pinero, Carr and Sir Arthur Sullivan's opera, The Beauty Stone, finishes at the Savoy after a brief run and will on Monday be succeeded by a revival of Gilbert and Sullivan's far livelier work, The Gondoliers.

We are in for five new London productions in the suburbs next week—namely, The Battle of the Sexes, a blood curdler by J. D. Saunders, at the Shakespeare, Clapham; The Bootblack, a similar nerve shunter by Arthur Jefferson, at the West London; Edmund Gurney's new adaptation, The New East Lynne (with a special shudderful railway accident), at the Standard; A Queen's Vengeance, a new Fair Rosamond play by Brandon Ellis, at the Britannia; and Bilberry of Tilbury, a musical play by Silvanus Dauncey, brother of Henry Arthur Jones, and G. D. Day, secretary to the said H. A. J., at the Brixton Theatre.

Among the important pending new plays at the West End is the new Romany drama which George R. Sims has written for the Adelphi and has just named The Gipsy Earl. Sims, you know, having been steeped from early boyhood in his George Borrow, is rather given to writing gipsy plays and stories—his chief example in each connection being The Romany Rye and Rogues and Vagabonds. The two leading gipsy characters will be played by Fred Terry and his handsome wife, Julia Neilson. Rehearsals also are now starting at the Gatti's other house, next door to the Adelphi—the Vaudeville, to wit, where Hood and Slaughter's enormously successful musical play, The French Maid, will ere long be succeeded by an extravaganza concocted by the same author and composer and variously entitled, up to now, Her Royal Highness, The Gay Princess, and The Court Clown.

As I long ago predicted, Beerbohm Tree has now publicly announced that his next Shakespearean venture at Her Majesty's will be King John. This he once tried at the Crystal Palace, where owing partly to circumstances over which he had little or no control—chiefly because of the C. P.'s theatre's structural defects—he did not shine over brilliantly. He has ever since longed to have another go at the part. Before essaying it, however, he will on returning to Her Majesty's after touring, at first put up Sydney Grundy's new adaptation of Dumas' romance, The Three Musketeers, with himself, of course, as the dashing D'Artagnan. Forbes Robertson, who is hurrying on his preparations for fresh Shakespearealizing at the Lyceum to start soon after Coquelin's slightly extended season ends, has this week engaged your Robert Taber, husband of Julia Marlowe, for the character of Macduff, the part that walks off with all the sympathy. From what I have seen of Taber's form, I pronounce this choice of Forbes Robertson's as one of wisdom.

At her Majesty's on Thursday there was a mammoth matinee in aid of the once famed opera singer, Madame Liebhart, who has fallen upon bad times of late. All the very best of your and our operatic and theatrical favorites cheerfully came along to assist, including Madame Nordica, Marie Engle, Ben Davies, Barton McGuckin, Clara Butt, M. Plançon, David Bispham, Vladimir de Paschmann, Sir Alexander McKenzie, Beerbohm Tree, George Grossmith, Ellen Terry, and Sir Henry Irving; likewise France's greatest comedian, meaning, of course, *the* Coquelin.

The aforesaid Irving has this week with Ellen Terry played to splendid business at the Islington Grand in The Bells and Nance Oldfield. Next week they will migrate to the Grand, Croydon, which is run by the same directorate, at the head of which is the ubiquitous Charles J. Abud, who is at the moment of writing careering around the provinces giving a series of flying matinees with Sarah Bernhardt as the bright particular star.

The said Irving also has just publicly declared that the early tip I sent you as to his contemplated production of Coriolanus was perfectly correct at the time. He had reason, he said, and I have already given that reason, to suddenly shunt Coriolanus and to select Richard the Second, which decision was, it appears not altogether unconnected with a little suggestion that fell from your obedient servant to command, GAWAIN.

PARISIAN GOSSIP.

Death of Mlle. Ludwig—Plans for Bastille Day—Other Gleanings.

(Special Correspondence of The Mirror.)

PARIS, July 10.

Our theatrical world has suffered a severe and deeply felt loss through the death of Mlle. Jeanne Ludwig, of the Comédie Française, which sad event occurred on June 30. Popular with her associates, unswerving and tireless in her devotion to her art, the profession can ill afford to part with such as she. Her death had been for months past only a matter of time; only a question of how soon consumption, the malady of which Mlle. Ludwig was a victim, would triumph. A severe cold, caught during an evening drive, laid the seeds for the disease, which gradually grew worse, until recovery became beyond possibility. So enthusiastic was the young actress in her work, however, that she refused to rest, and constantly implored her physician to permit her to appear with her company, and was at length allotted the role of Musette in La Vie de Bohème. Her weakened system only stood the strain and fatigue of acting for a few performances, and on June 30 the Française was closed, according to custom, that its members might attend her funeral. The services were attended largely, and the floral tributes were many. Gifted with a sunny, cheery disposition, and always ready for any role, Mlle. Ludwig was extremely popular, and the place she has left vacant will be hard to fill.

Next Thursday, July 14, will be France's greatest *fete* day, the anniversary of the fall of the Bastille, and preparations are lively for a celebration of more than usual lavishness and display. Fifteen thousand pounds ($75,000) has been appropriated by our Municipal Council, a portion of which is to be expended in decorations for the public buildings. A considerable amount will be distributed among the poor of Paris and its outlying districts, and a large amount will be spent in arranging for free performances at the various theatres. And what with fireworks at the Pont Neuf and at the Hôtel de Ville, and private celebrations galore, we will have a gay time.

While on the subject of *fetes* I may as well tell you of the *fete dramatique* which is to be given at Beziers on the 28th of next month. It is expected that many people will go from here, as the railways are to run excursion trains at a reduced rate of fare, and a booking office for reserved seats at the event will be opened in Paris. The performance is to take place in the open air, and will be on a very large scale. The scenery, which is now being painted by our famous scenist, Jambon, is very elaborate and extensive. The play, Dejanire, will be acted by the members of our Odéon company. The entire affair promises to be a good deal of a novelty and very much of a success.

Albert Carré, director of our Opéra Comique, who is what in New York we would call a hustler, is on a trip to London, in which city he, with his colleague, M. Messager, is studying the various improved systems of lighting, the newer forms of scenic apparatus, and other modern appliances that London theatres have and ours, unfortunately, have not. Probably M. Carré realizes what I pointed out in this correspondence a short while ago, that, in point of construction, the playhouses here are many years behind the times.

Jean Richepin announces that the title of his new play, scheduled for production at the Odéon next season, has been changed from Cascarillo to Les Truands, which is a more pleasing name for it, though, on the whole, such matters don't count for much here.

Paul Franck and Gustave Labruyere, two young actors erstwhile of the Odéon and the Vaudeville respectively, have blossomed out as managers and are to launch a new enterprise next season. They have taken the lease of the Nouveau Théâtre, in times past a most exclusive house, given over to occasional special performances only, and will change radically its policy, keeping it open throughout the season, reducing the prices to the "popular" basis, and producing plays of the light comedy and the melodramatic orders, some of them new and some otherwise. The venture well conducted should prove profitable, as there is a field here for just such a house.

In this inter-season period there is a dearth of subjects on which to write you. Most of the theatres are either closed or are closing, and our players are seeking rest by the seaside or at the springs. Zola is again on the eve of trial, but as defiant as ever. American visitors are many and their number is on the increase, the Summer touring rush being well under way. T. S. R.

THE DRAMA IN ITALY.

Triumphs of Novelli and Tina di Lorenzo—The Duse Theatre at Bologna—New Plays.

(Special Correspondence of The Mirror.)

ROME, July 10.

I am not at all surprised by our Novelli's success in Paris. How often have I written of him! You have a proof now that I did not exaggerate. Aicard, whose fortune Novelli has made with his performances of Papa Lebonnard, says: "Novelli has not only translated the text of my work, he has given the personage and the character of the piece as I created them." To Novelli himself Aicard writes: "You induce me to write again, and if you will, I will write a new piece for you, which you will give when you return to Italy." Aicard also owes to Novelli the acceptance of his new translation of Othello at the Comédie Française, Novelli having judged it to be perfectly marvelous. Then again, thanks to Novelli, Aicard's Papa Lebonnard has now been accepted at the Comédie Française, after having been rejected some years ago, and the rights of translation have also been sold, since Novelli's triumph in the part, to England, Germany, and Spain. Decidedly, Aicard should erect a monument to Novelli.

Another foreign author whom Novelli introduced to Italy was Tamayo (Estchanez), who died a few days ago, precisely on the day when Novelli presented his Poor Yorick for the first time to the Parisians, who had never heard it till then, though it has long been known in England and America. The "Ville Lumière" is not quite so enlightened as it thinks. Poor Tamayo was seventy years of age and the secretary of the Madrid Royal Academy. He wrote several beautiful plays, but Poor Yorick is the best known out of Spain.

Novelli is now as great a star in Italy as Duse. When he made his first appearance in Turin, after his Paris success, the theatre was crowded by all the best society in the town, and he had a reception which lasted at the least ten minutes. Men shouted to him and the ladies waved their handkerchiefs, while the managers of the theatre placed a gold laurel wreath on his head. After the third act he had seven calls before the curtain. It seemed as if Novelli and the play—Papa Lebonnard, of course—had never been seen before. But never before had a Sarah Bernhardt sobbed in his arms, nor a Mounet-Sully nor a Richepin declared him to be the greatest actor they knew. Novelli intends writing his impressions of Paris, in which he will publish the letters and telegrams which he received, among others a most flattering letter from Jules Claretie, Director of the Comédie Française.

Duse is now resting. Her latest appearance in public was at the inauguration of a theatre in Bologna, which now bears the great actress' name. After the inaugural speech Duse played D'Annunzio's Spring Morning's Dream, with which she is in love, but which is tolerated only because Duse plays it. Her bust stands in the foyer, and there, also, is a tablet commemorative of the event and bearing the inscription: "To Eleonora Duse, the 12th June, 1898, Bologna applauding dedicated this theatre, built and inaugurated by Emilio Brunetti, the 18th February, 1865." The receipts, notwithstanding the low prices, amounted to 6,000 francs. Several valuable presents were sent to Duse, besides the usual offerings of flowers.

A Spanish actress of great renown is shortly to visit Italy and give performances in Turin, Milan, Venice, Bologna, Florence, Rome, Naples, etc. Maria Guerrero is her name. She is said to be the best comic actress on the Spanish stage.

Apropos of D'Annunzio's Dream, for which Duse has such a strange mania, people here are rejoicing that it has been forbidden in London. "The censor," they say, "evidently feared that Londoners would die of boredom before it was finished."

The performances in the Turin exhibition are over. Pezzana closed them with Monsieur Alphonse, a part not in the least suited to her, her line being tragedy or tragic drama, as Thérèse Raquin, her masterpiece. Ariosto's Superstitious People was given also, and was quite a revelation. It seemed quite young, notwithstanding its nearly four centuries of age. It resembles Shakespeare's Taming of the Shrew.

To show you how much some Italians know of English actors, a correspondent lately wrote in a first-class Roman paper, apropos of the sale of Edmund Kean's letters in London, that "Edmund Kean owed his celebrity to Alexandre Dumas."

Here in Rome we are anxiously awaiting the new opera, Iris, which Mascagni promises shall be given first in Rome. As I have already told you, Iris is taken from a Japanese plot, and a celebrated Roman painter is designing the costumes and scenery, and to paint the scenery two of the best scenic painters in Italy are coming to Rome. We are also promised several new plays, as Errors, by Baron Rostagni, and No, also by a baron. A young marchioness has also written a play. The Olive Branch, by Rovetta, a well-known playwright, failed in Bologna. A short play with the very long title of A Good Heart Covers a Multitude of Defects, is by Conati, a new author as yet unknown to fame. The actor, Libero Pilotto, has also written a play, Hercules' Sons—nothing to do with mythology, however. Marenco's Mamma has been translated into Piedmontese dialect. Sometimes this is the only way for an author to get his works played in Italy, to have them translated into some dialect or dialects.

Tina di Lorenzo is concluding her long season here, and it has been a season of many triumphs, each seeming greater than the other—Frou-Frou, Arthur's Wife, Lovers, Fedora, The Ironmaster, Adrienne Lecouvreur, Divorce, Locandiera, etc. In my opinion her best part is Frou-Frou. I have never seen it played better—never having seen poor Desclée. Tina di Lorenzo makes Frou-Frou a bright, simple, thoughtless girl rather than a guilty wife. She is all gentleness and sweetness, there is no exaggeration about her, and her smile is the loveliest smile on the stage. It is the true smile of comedy. The actress with such a smile is born for comedy, and Tina di Lorenzo is a born comedy actress. She does well—she can do nothing else—in tragedy and drama, but she is perfect in comedy, which requires no violence of passion. She is young in mind and years, and has not yet known what woman's passion is or may be. She is also *grande dame par excellence*, and her aristocratic elegance never leaves her—it is a part of herself. She can represent cocottes and peasant girls, but she still remains the lady, gentle and correct in all her ways. She is always moderate and natural, and rarely poses. Even Italian actresses are beginning to act on the stage as they would act in real life. In this they follow Duse, the first to show the effects that can be produced by nature and nature alone, and among all Duse's followers the best, truest, most natural and most beautiful is Tina di Lorenzo.

Tina di Lorenzo has also a most melodious and harmonious voice. It is one of the most musical voices I have ever heard on the Italian stage, and she modulates it with consummate art. This was particularly noticed when last she played in Hungary. "Even when we do not understand her words," wrote one critic, "we are struck and charmed by the accents and melody of her voice. She does not speak—she warbles, sings." And this is true. In a word, she is a charmer, though I am still firm in my allegiance to Duse, who, I think, is the greatest actress of the day. But after Duse comes Tina di Lorenzo—at least, in Italy.

Should any American actor or actress be visiting Italy during the Summer vacation, I advise them to visit the section of dramatic art in the Turin exhibition. The whole history of dramatic art in Italy is there, either in books or illustrations. We also see how Italian art flourished in France under Louis XIV., and a century later Goldoni was astonishing all Paris. Designs, portraits and caricatures of the time are here in plenty, and make us all live with Molière and Goldoni. Watteau, also, gives a series of pictures, taken from the Italian plays of his period, as do also many other great French artists, which shows us how important the Italian stage was considered then.

The exhibition is also rich in photographs of modern Italian artists—especially of Duse. They give almost the complete history of her wondrous career from her first appearance to the present day. One wall of this exhibition is also entirely covered by the curtain of the Duse Theatre in Padua, now called the Garibaldi Theatre. This curtain is a curiosity in itself. It is covered with the characters of Goldoni's comedies, and all are portraits of the artists who represented them. Duse's father is among them, and resembles her. What a pity there is not such a curtain of Shakespeare's plays!

Seeing the biograph advertisement in THE MIRROR reminds me that the Pope and his court have been taken by the American Mutoscope Company. S. P. Q. R.

HARRY SAINT MAUR

Disengaged. Westwood, N. J.

JOHN MARTIN'S SECRET.

Manager John D. Calder has engaged P. Aug. Anderson, Sheridan Block, and Emma Field for the new melodramatic production, John Martin's Secret, which opens at the Star Theatre Sept. 19. The play will be mounted in the most elaborate style, and Manager Calder is confident that the three leading roles will receive thorough artistic treatment from the people engaged. P. Aug. Anderson will be seen in a strong character part, Israel Kevoskey, similar to his famous part, Uncle Harris in PAWL TICKET 210. Sheridan Block, who will play the title-role of John Martin, has a reputation as an actor of power and skill in melodrama. His Count Danelli in Mr. Barnes of New York, and Dr. Sherwood in Northern Lights, are well-remembered impersonations. Emma Field, who will play the heroine, was the original Enid in Mr. Barnes of New York. Manager Calder has received from England all the scenic models for the play, including the famous landslide scene, which he predicts will prove a genuine sensation in stage realism. Fred Gunther and four assistants are busy at the People's building the massive sets to be used in the production.

TELEGRAPHIC NEWS

CHICAGO.

Dull Days on the Lakeside—Few Theatres Open—Plans for the Coming Season.

(Special to The Mirror.)

CHICAGO, July 25.

Will you kindly tell me, by return mail, what a poor correspondent is to do to earn his per diem when it becomes his fate to write from a city in which not a single "first-class" theatre is open? I place "first-class" in quotation marks because I do not wish to offend anyone, and also because I have often seen better shows for 30 cents than I have for 150 cents. However, the fact remains that 50 cents is the most a man can spend for a show in Chicago at the present writing. The Columbia, the Powers, and the Grand Opera House, all of the $1.50 houses we have left, are closed. So is McVicker's, the Schiller, and the Great Northern. I have been writing about "shows" in Chicago for nearly twenty years, and I never saw it so dead. On the South Side, the Chicago Opera House, Hopkins' and Sam T. Jack's place alone remain open. Mr. Jack would never close if his people did not require sleep. On the North and West Sides they are all closed. And there you are. Of course I except the "gardens," because Henry Earl takes care of them.

Manager Dingwall wanted Shenandoah to reach its 100th performance at McVicker's this week, but the players wanted rest, and so the engagement of the Howard play closed in a blaze of glory Saturday night last, after nine great weeks—the last the best of all. Yesterday Otis Skinner left for Boston, where he joins his talented wife. He will rest until he joins Mr. Jefferson to play Captain Absolute in The Rivals for fourteen weeks, and then he will resume his starring tour. Mrs. Henderson has gone to the Wisconsin lakes and Miss Hampton to her seashore cottage. Bob Roberts went East yesterday to rest for his work on Manager Litt's new play, Sporting Life, to be produced at your Academy of Music. Mr. and Mrs. Frank Burbeck (Nannette Comstock) have also gone East for a rest. We are sorry to lose them all.

Buffalo Bill's Wild West opened to two great houses under canvas at the old Throop street base ball park this afternoon and evening and is sure to have a great week. "Arizona John" Burke was a few days ahead, and I met him with Frank Small last Friday at lunch in the Wellington. He had just finished, and as he did not have his glasses handy he asked the waiter the amount of the check. "A dollar five," said the waiter; and when I said "Charlie Collins" the man from Arizona knew what it meant.

Walt Williams, the "White Seal" man, sends me two illustrated postal cards from Carlsbad. The first has a picture of three old-timers he sees at the springs every morning, and the second a representative of the opera house where Walt, Charlie Rector, and W. H. Crane enjoyed the opera "from 6.30 to 9.30 P.M." Those hours would suit Rector here, because it's a long way from 9.30 to closing time.

This has been the greatest Summer we have ever known here for outdoor shows. Since June 23 it has rained but one night. But that one night was a corker, and the gentle Lake Michigan zephyrs liberated the scenery of Cuba and blew it over into the next county. However, George Wood sent scouts out after it the next morning, and the big Pain spectacle missed but one night. It has been doing a wonderful business, and deserves it.

All the way from Buff House, Banstead, Surrey, comes a letter to me from Edward S. Willard conveying the gratifying information that he is quite well and that his strength is rapidly returning to him. He says that as soon as he is able he will "grapple with the question of acting or not acting next season." At present, he says, his feelings tend toward taking a whole "season's" holiday, but he is not sure how long that mood will last. I hope not long, for we cannot spare actors of his calibre.

I noticed in your last issue that my friend William Collier's base ball team at St. James, N. Y., was badly beaten recently. I did not understand it at all until I saw that Otis Harlan was the umpire. William should have been warned in time. Any man who has been engaged by Charlie Hoyt to play the part of a stage-manager named N. Gage Chipps is not to be trusted.

This week the stock company at Hopkins' is presenting Under the City Lamps, Colonel Hopkins believing that three weeks of the "flag" melodrama was quite enough for a dose.

Any number of professional people will be pained to learn of the sudden death of "Punch" Wheeler's sponsor in the railroad business, C. K. Wilbur, of the Lake Shore road. Bright's disease was the cause of his death.

The latter part of next month will see all of the theatres open again. On Aug. 22 the new Powers Theatre (formerly Hooley's) will reopen with Herbert Kelcey and Effie Shannon in The Moth and the Flame, and about the same time the Columbia will reopen with Broadhurst's new farce, Why Smith Left Home.

Will H. Barry, who for the past two years has managed the Alhambra, on Wednesday last secured a lease of Havlin's Theatre, on Wabash avenue, and has rechristened the house the Adelphi Theatre, a name dear to the hearts of Chicago's oldest theatregoers, as perpetuating the name of our leading playhouse before the fire. Mr. Barry will conduct the pretty house as a popular-price family theatre. The location of this theatre is infinitely better than it was when originally built, since it is now surrounded by a network of electric, cable and elevated lines, penetrating into the heart of Chicago's great South Side residence district. The Adelphi will open about the middle of August.

You'll all have to help me out on this. At the suggestion of Tom Davis, Scott Marble writes me to christen twelve "look pretty, thinking soubrettes." I never heard of a soubrette thinking, but I will let it go at that. The only names I have in my album belong to girls who need them, and I ask you to join with me in bestowing appropriate names upon Scott Marble's new bunch. Please help me out.

I see that Ben Teal is to direct the production of Strangled on Sunday for Davis and Keogh, and I can now readily understand why the calamity did not happen on Saturday.

Manager Macoy will open up the Bijou earlier than usual, the date being July 31 and the attraction Carter's Tornado. Little's World will follow, and then comes Dave Levis in Uncle Josh. The house has been painted pure white inside and out, and there are new carpets, etc.

No one knows how much the theatres are worth to a town until they close up. The people will be glad to see the players back again.

"BIFF" HALL.

BOSTON.

A New War Play at the Castle Square—Awakening of the Season.

(Special to The Mirror.)

BOSTON, July 25.

To-night Boston theatregoers had a chance to see a new play. The Castle Square management is breaking its record in the matter of novelties, and there are hopes that some time in the near future Bostonians may see there a play given for the first time on any stage. An unusual amount of interest attaches to the presentation of The Red, White and Blue to-night, following as it did the packed house business of Across the Potomac last week. The new play should be a rouser. The production is made under the direction of Frank J. Keenan, who has been added to the company for this production. The settings are the same as those used in Philadelphia, when the play was originally given there. The cast is as follows:

Walter Wilson	Charles Mackay
Phineas Weaver	J. H. Gilmour
Rev. Father Savage	Frank J. Keenan
Pat McSheedey	Tony Cummings
Robert Newton	Wm. Chas. Masson
Blanche Wilson	Frances Drake
Olivia Russell	Marian A. Chapman
Hetty Hale	Mary Sanders
Olive Wilson	Ada Rose
Guido Romero	N. H. Fowler
Manrique	William Humphrey
Sanza	J. L. Seeley
Miguel	Lindsay Morison
Pedro	John J. Geary
Mercedes	Maude Odell

There is a strong savor of reminiscence about the new play, and Boucicault's Jessie Brown was suggested to more than one in the audience to-night. Mary Sanders was in her element, and played admirably, taking a good share of the honors of the piece. Frances Drake had less opportunity, but she was none the less artistic, and her finished work made her performance of great interest. J. H. Gilmour and Charles Mackay were the favorites among the men, while Tony Cummings was at his best. The friends of Frank Keenan made his debut at the Castle Square a rousing success.

Robert Mantell has proved a winner at Keith's, where he remains for another week.

Pauline Hall is the leading attraction at Sans Souci this week, with Kittie Mitchell as a close rival in popularity.

Franklyn Roberts visited Boston recently and his friends were delighted at the chance to see him again.

At the Park, The Ballet Girl will return Sept. 19, with some of the London principals in the cast.

At the Castle Square this week the souvenir matinee will be devoted to portraits of N. H. Fowler, in An Enemy to the King.

B. F. Keith has made a big offer to the management of the coming Mechanics' Fair this Fall. He offers to furnish a free continuous vaudeville show, to be given in Paul Revere Hall throughout the fair. The association passed an especial vote of thanks to the generous manager.

The New Boy is in rehearsal at the Castle Square. Walter E. Perkins will have the leading part. These Perkins weeks are red letter ones at the Castle Square.

Rose Morison again proved herself the "emergency actress" of the Castle Square company last week. She was out of the cast of Across the Potomac and had gone down to the beach for the day. While bathing, a telephone message from the city was sent to her. It informed her that Lizzie Morgan had been taken ill, and she must return to the city at once to play the part at the matinee within two hours. The call did not disconcert her in the least, and at the right time she was on the stage and made a big hit. Miss Morison has saved more than one performance at the Castle Square by playing all kinds of parts—soubrette, adventuress or old woman—at a moment's notice. I am waiting for the time when she is called upon to replace a leading woman in just such an emergency. She will do it, and do it well, or I'll lose my guess.

P. S.—Miss Morison had time to change her bathing costume before the curtain rose.

The announcement in THE MIRROR last week that George W. Wilson was to star made quite a good deal of talk in Boston. The general opinion was that if he could arrange to give those old-time Museum successes here, he could stay here a half season.

At the reunion of the veterans of the War with Mexico in this city last week, a visit was made by the entire party to the grave of Harry A. McGlenen in Mount Hope Cemetery.

Boston police have been looking for J. Jay Smith, whom Davis and Keogh would be glad to see. All the dramatic and city editors of the city have received circulars offering $50 for his arrest.

Lindsay Morison and Tony Cummings, with their families, have the sympathies of all the patrons of the Castle Square. They had a delightful home on Chandler Street where their hospitality was long to be remembered. It was just like a bit of the good old South to have a dinner there, and their liberality was unstinted. Unfortunately, a lace curtain, a parlor match and a heavy sofa came into combination. The next thing was the arrival of the fire department, which did the rest. The flames were extinguished, but many of the belongings of the apartment were ruined and the worst was that there was no insurance upon it all. The two couples have returned to the Castle Square Hotel for the present.

Madison Fay was fined $100 for showing objectionable pictures in the lobby of the Park. He appealed and was held in $500 for the Superior Criminal Court.

John Livingston Wright gave an address at the last meeting of the Playgoers' Club.

J. H. Emery, manager at the Castle Square, has returned from New York, where he went to complete some of the details for the coming season at his house. I understand that he is considering two or three names for the position of comedian. Horace Lewis is, however, a man not easily replaced.

Among those present at the opening performance at Sans Souci was May Merrick, who was accompanied by Isabel Pitt Lewis.

The *Traveler* is getting up a fund to present a sword to Admiral Dewey, and among the contributions last week was one from the members of the Castle Square company.

Those who went to the ball games last week saw a number of professionals among the spectators. Among them were Eugene Canfield, Lindsay Morison, Tony Cummings, Louis Massen, H. C. Barnabee, Fred Wright, and J. J. Buckley.

Tom Henry writes me from Philadelphia that the Columbia will open Aug. 22, with In Atlantic City. Tom has been there getting local color, but he will be back in Boston about Aug. 8. He has requested me to inform one Sam McKee, a newcomer, to move out to City Point previous to his arrival, as his regard for the feelings of the people of Boston is too keen to allow them to be punished with the presence at the same time of two such Spaniards as Henry and McKee.

Happy Ward and Harry Vokes and their wives, better known as Lucy and Maggie Daly, are at their Summer cottages at Crescent Beach. Their coming season will be devoted to The Governors, and rehearsals will be held at Mt. Clemens, Mich.

The Boston Theatre will probably open Aug. 29 with a minstrel show.

William Harris was in town last week on business connected with the coming season. While here he read and praised warmly the farce-comedy which John J. McNally is writing for the Rogers Brothers.

Eugene Tompkins, who has been at Poland Springs with his mother for most of the Summer, was in town last week on business connected with the Boston and Park.

Horace Lewis is not in the bill at the Castle Square this week. There have been very few plays in which he has not had to appear, and the patrons of the house miss him when he is not in the cast.

Fanny Davenport passed a most encouraging week at her home in Duxbury. It looks as if her recovery was certain, but she may not be able to play next season.

Helen Guest has gone to Lake Sunapee, N. H., for a rest.

Frank S. Nason will send out Billy Van's minstrels for a tour of New England, opening 10.

Louis Burkhart, for a long time connected with the business staff of the Museum, and John Bowman, have formed a partnership to run the Taunton Music Hall as a first-class vaudeville house.

Frances Drake is as clever with her pen as she is on the stage. One of the best features in the *Sunday Journal* was a special article written by her.

JAY BENTON.

ST. LOUIS.

At the Parks and Gardens—Shakespearean Productions—Gossip.

(Special to The Mirror.)

ST. LOUIS, July 25.

One of the best productions at the Suburban this season was given to good audiences last week, when The Palace of Truth was presented. The leading parts were all well taken. Minnie Seligman, who played the principal female role, repeated her success of last week and was charming at all times. Evie Stetson (Mrs. Sam Gumpertz) was also the subject of much praise for her strong work. Nellete Reed and Marion Elmore also did very clever work. The best work by the male members of the cast was done by Henry Jewett, who was artistic and polished. Edmund Lyons also showed himself to be an artist. Malcolm Williams, Frank Losee, Charles Collins, and Harry Webster were the others who helped carry the production and who were each one clever and painstaking in their parts. The incidental music and stage settings added to the enjoyment of the production. Yesterday A Midsummer Night's Dream was put on, and two very entertaining performances were given. The principals acquitted themselves most creditably.

The Dorothy Morton Opera company put on Giroflé-Girofla last week, and played to big audiences nightly. Miss Morton played the title-role, and although it was her first appearance in the role, she put so much life and vivacity and so much new business in the part that she scored a great success. Miss Bell was also a success, and her singing and acting met with genuine favor. Gertrude Lodge kept up the good impression she has always made as a character artist. The leading male characters were taken by Hubert Wilke, Fred Frear, Mr. Webb, and Mr. Callahan. The whole production was one of great merit. Incidental to the production Josephine Newman, a young St. Louis girl who is in the chorus, gave a very clever imitation of Anna Held, which was exceedingly well done. The chorus assisted greatly in making Giroflé-Girofla a success. Last night Fra Diavolo was put on and a good performance given. Treasurer Al. Ahrens had a benefit, and the two atractions combined brought out a large audience.

Last week Forest Park Highlands held about as many people as the pretty resort could comfortably hold. Corinne was the star feature, and seemed to have lost none of her old popularity. Among the others were Barr and Evans, Grant and Norton, the La Moyne Brothers, Polk and Kollins, Dixon, Bowers and Dixon, and the biograph. Among the good things on the list yesterday were Barney Fagan and Henrietta Byron, Annie St. Tel, Harry Allister, the Wilson Family, the Morellos, Annie Laughlin, Hadj Lessik, and the biograph.

Cuba, with its exciting events, specialties, and beautiful fire works, drew big audiences to Athletic Park last week, and closed its engagement Saturday night after a very prosperous season. To-night and during the week Gleason, the horse tamer, will play an engagement at the Park.

Koerner's Park Theatre played to fine audiences last week, the Rossow Midgets and Hines and Remington scoring the hits. Other clever specialties were contributed.

Lewis and Ernest seem to have caught the fancy of the people of the South End at their handsome pavilion, for big audiences have been the rule all the week. The first part minstrel entertainment introduced new songs sung by favorites, and the specialties were given by John H. Mack, Apollo, the Bison City Quartette, the Three Rinaldos, and Lewis and Ernest in a clever and side-splitting sketch. Last night new features were put on, which duplicated last week's success.

The report that Band Master Sousa is going to the front, having been tendered a position as captain in the United States Army, is causing a great deal of uneasiness among the exposition directors, as he has been engaged to bring his band to the exposition in September, and the band without Sousa would not be the attraction it always has been.

Lawrence Hanley will not play at the Suburban any more this Summer, his dramatic school taking up all his time. He has discovered quite a lot of talent among his pupils. About Aug. 1 he will put on at the Imperial Theatre As You Like It, The Merchant of Venice, and Romeo and Juliet, all the parts being taken by girls. Mr. Hanley will go East early in September on a pleasure trip, returning in time for the opening of the Imperial.

The Imperial is in the hands of the carpenters and decorators at present, as the entire interior will be newly decorated and a new stage built. The theatre will not open until the third week in September. Many new productions will be put on next season, among them Antony and Cleopatra, Romeo and Juliet, Carmen, and The Lady of Lyons.

Minnie Seligman, after the close of the Shakespearean productions at the Suburban, will go to Saratoga for a few weeks prior to the opening of the Imperial Stock company, of which she is to be leading woman.

An application for a receiver, and other orders, by the St. Louis Quarry and Construction Company against the Athletic Park Association was dismissed in the Circuit Court last week. The plaintiff wanted pay for work and material used in fitting up the Park from the gate receipts, but the Judge held that the plaintiff already had a mechanics' lien and that was sufficient.

An application for a warrant was sworn out last week against an employe of Pain's Cuba and Athletic Park Association by the management for the arrest of the employe for selling lithograph passes.

The Press Club was entertained last Monday night at Athletic Park.

W. C. HOWLAND.

PHILADELPHIA.

Keith's the Only Theatre Open—Coming Events—Summer Resort News.

(Special to The Mirror.)

PHILADELPHIA, July 25.

There is nothing of interest to record for the week. The weather has been extremely hot, and there is only one theatre open in this city—viz., Keith's, which plays nightly to capacity.

The future of the Grand Opera House is still in doubt, and there is nothing definite in regard to the lease up to date. There are plenty of rumors, but the lease is still unsigned. Thomas H. Persse and William Wolff are credited with having the inside track to continue there with opera, and as they are general favorites and have a large following it would be a pleasure to be able to announce that they had secured the house.

Keith's Theatre is the Mecca for amusement seekers, the programme for week fully sustaining the high reputation for which this house is noted. The bill includes James Horne and company in An Awful Fix; Animated Song Sheet solos by Miss Murray; Gus Williams; John C. Fox and Kate Allen in After the French Ball; Conroy and McDonald, Irish comedians; Quaker City Quartet; Johnson, Davenport and Lorella; Stine and Evans; Leavitt and Nevello, double juggling act; three Helston Sisters, dancers; Evans and Vidocq, comedians; Howley and Leslie, dancers and comedians; Frank Hammond, monologist; Lovenberg's Orchestral Concert company; stereopticon war views, and the biograp...

E. H. Sothern and Virginia Harned, in their new play by R. N. Stephens and Grant Stewart, entitled The Continental Dragoon; or, All's Fair in Love and War, will receive its first production on any stage Aug. 15, at the Broad Street Theatre.

Mrs. John A. Forepaugh announces the opening of Forepaugh's for Aug. 13.

Uncle Tom's Cabin, by the Casino Dramatic Club and under the direction of William C. Cushman, will be produced for one week, commencing Aug. 8, at the Eleventh Street Opera House, for the benefit of families of the enlisted volunteers.

Charles H. Yale is building the massive scenery for his new production, The Evil Eye, at the Park Theatre in this city.

Pinafore, with Maude Lillian Berri as the new prima donna, is the attraction at Woodside Park. Brooke's Chicago Marine Band are at Willow Grove. Kalitz's Band are at Chestnut Hill. Liberati's Band and Arnold Kiralfy's ballet troupe are at Washington Park, on the Delaware.

Joseph Fralinger's new Academy of Music at Atlantic City opens to-night, replacing the wooden structure destroyed by fire last February. It is built entirely of brick and iron, fireproof, and is an up to date place of amusement. The opening attraction is John Fay Palmer's spectacle, the Egyptian of Pompeii, with a large cast, chorus and ballet, and is enlivened by specialty features. Philip F. Nash, late of Keith's Bijou Theatre, is looking after the engagements and interests of the house.

Cape May Notes.—Harry D'Esta, ventriloquist, continues at the Iron Pier. Charles H. Leyburne, Tommie West, Will Hand, Irene Myers, Fred Stuber, War Lee, Millie Miller, and Byrd Dougherty are giving a good show at Sewall's Point.

S. FERNBERGER.

WASHINGTON.

Improvements in the Theatres—Glen Echo and Union Roof—Notes.

(Special to The Mirror.)

WASHINGTON, July 25.

The Columbia Stock company concluded its successful nine weeks' Summer season at the Columbia Theatre Saturday night, when, in connection with the very creditable presentation of A Scrap of Paper, the farce, To Oblige Benson, was a special addition to the bill. James O. Barrows had a most congenial role in Trotter South Down. The audience was large and particularly demonstrative, and at the close the company was obliged to respond to many curtain-calls.

The principals of the late Parry Opera company, Viola D'Armon, Arline Crater, Charles Hawley, and Frank Deshon, who have been giving one-act operettas for the past two weeks at Glen Echo, on the Potomac, closed Saturday night, and the entertainment this week will include Robert Downing and company, Imogene Comer, Williamson and Stone, Drawee, Ryeford Sisters, and the St. Belmos.

The Union Roof-Garden was crowded during the past week, and the Standing Room Only sign was nightly displayed. The bill this week includes Leola Mitchell, Celie Ellis,

Ethel Le Van, Lida Perry, Pauline Morgan, and Perry and Burns.

The Academy of Music is undergoing extensive improvements. A new curtain, by Gates and Morange, is promised during the season. The former schedule of prices, ranging from 25 cents to $1.00, will be resumed. The Grand Opera House being closed, with no prospects of reopening, this house will be the popular price theatre of the city.

The Columbia Theatre management will add new private boxes in place of the raised seats that now occupy both sides of the auditorium, and two new proscenium boxes on the gallery level, all to be handsomely and richly draped and furnished.

The Lafayette Square will make preparations for a roof garden which is intended to be a feature of the theatre in the next Spring and Summer season.

George Rawlings, the popular treasurer of this house under John W. Albaugh's management, has been re-engaged for the same position. His assistant will be George M. Howard.

The New National Theatre is in the hands of painters and decorators, and the house will be as bright as a new dollar when the season opens. New carpets will be laid, the chairs re-upholstered, and new electric lighting apparatus added.

Hub Smith, the song writer, connected with the Consular Division of the State Department, has been ordered to Honolulu.

James Paxton Voorhees, son of the late Senator from Indiana, Daniel W. Voorhees, is touring the lyceum circuits with his illustrated lecture on "The Capitol and Its Statesmen," under the management of Frank B. Metzerott, formerly manager of the Columbia Theatre.

Fred Comee, assistant manager of the Boston Symphony Orchestra, stopped off here Tuesday on his way to the Thousand Islands. He stated that it has been decided to abandon the concerts of the orchestra in Baltimore, and to increase the number in New York. Washington will not be deprived of the opportunity of hearing this musical organization, for there will be the same number of concerts given here as usual.

JOHN T. WARDE.

CINCINNATI.

Bills at the Summer Resorts—Opera and Vaudeville Everywhere.

(*Special to The Mirror.*)

CINCINNATI, July 25.

A double bill is being offered at the Chester Park Theatre this week, and as a result extra large audiences are being attracted. The Royal Italian Opera company appears in Cavalleria Rusticana and the Boston Lyrics in a sumptuous revival of H. M. S. Pinafore. At the vaudeville theatre the programme contains the names of Hazleton and Vedder, John Doran, Lily May, Armstrong and Porter, and James Flynn, the comedian.

The Ludlow Lagoon has a water spectacle entitled The Battle of Manila. The following artists have been engaged for the amphitheatre for the week beginning Sunday: Johnson and Dean, the Harbecks, John W. World, the three La Martines, Phil and Nettie Peters, and Vinie De Witt. The dancing pavilion has been made free and the bathing beach is always crowded.

The Coney Island show beginning to-day comprises the Fayvette Twins, Kittie Mills, Hill and Edmonds, and Devere, the magician.

The Zoo management is considering the question of securing a theatrical or operatic attraction for the balance of the season.

WILLIAM SAMPSON.

NOVELTIES BY THE HERRMANNS.

Madame Adelaide Herrmann and Leon Herrmann will have many surprises for their entertainment next season. Not the least of these will be their costumes. Both will appear in Japanese dress, giving an hour of magic as presented in Japan. Then, too, Madame Herrmann in her new individual act will fairly outclass Fregoli, changing her costume fifty times in less than ten minutes without leaving the stage. Leon Herrmann's promised new illusion, as yet unnamed, will tell an Egyptian story, dating back to the year 1450. He has devised many new tricks of sleight-of-hand. M. Herrmann sailed for this country last Saturday on *La Touraine*.

A NEW MILITARY PLAY.

Martin J. Dixon has arranged for an elaborate production of The Victoria Cross, a military play by J. W. Whitbread, that has been running successfully in the English provinces for the past five years. The tour will open at Indianapolis, on Sept. 26. Joseph Physioc is at work upon the scenery. The production will be brought to New York in January.

AT THE ACTORS' SOCIETY.

John Jack and F. F. Mackay, who were sent as delegates of the Actors' Society to the Omaha Convention of Stage Employes, returned to town last week. Yesterday they met the Board of Directors, but their report will not be made known until the regular annual meeting of the Society on Aug. 16. To-day, at Lyric Hall, the Society will nominate its officers for the ensuing year.

SAID TO THE MIRROR.

JOHN D. CALDER: "The report that Coon Hollow is being pirated in England under the title of A Leap for Life is a gross perversion of the truth. Here are the facts: William Calder purchased from Charles E. Callahan the English rights to Coon Hollow. He then employed Sutton Vane to make certain changes in the piece, calculated to make it more acceptable for English use. The new version was purchased by Adria Hill, who is now presenting it in the provinces."

WILL H. BARRY: "My 'at liberty' ad in THE MIRROR bore good fruit, but as, in the meantime, I had secured the lease of the Adelphi Theatre, Chicago, I could not avail myself of the results, although I had virtually closed to go with Charles E. Blaney the coming season. Wish I could turn a couple of good positions offered me over to some of the boys now hustling for next seascon in New York."

C. P. WALKER: "I find that in order to secure the best attractions two things are necessary—a personal visit to New York, and an advertisement in THE MIRROR."

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Courtleigh Stock company, at Bay City, Mich., presented Camille in a very creditable manner July 14 to a packed house and received much merited applause. On the 15th a triple bill was given, consisting of the first act of Pygmalion and Galatea, and the one-act plays, A Bed of Roses and The Open Gate. William Courtleigh as Pygmalion and Grace Reals as Galatea gave charming bits of acting and the remainder of the company gave pleasing renditions of the comedies which followed. Last week the company played a week's engagement at Alpena, Mich., and made a most pronounced hit. The Lost Paradise, Sweet Lavender, The Late Mr. Castello, The Harvest of Sin, and The Rajah were presented. This week the company reopen at Bay City in their ninth and final week.

* * *

Harrington Reynolds, who has just closed a forty weeks' season as leading man at the Théâtre Français, Montreal, has signed for the Grand Opera House, Pittsburg, Stock company for next season. James E. and Merri Osborne have also been engaged for this company.

Alice Butler, having completed a successful engagement lasting forty-four weeks with the Stock companies at the Grand Opera House and the Avenue Theatre, has left for a pleasant trip to Los Angeles and Coronado Beach, Cal. Miss Butler has been re-engaged for the Grand Opera House company, and will return to Pittsburg in September.

* * *

In the recent production of All the Comforts of Home by the Henderson Stock company, at the Metropolitan Opera House, Minneapolis, the charm and grace of Sarah Truax's conception of the role of Fifi Orstansiki brought her lengthy praise from the critics of the local press. Guy Bates Pool in the character part of Christopher Dabney in the same production realized a complete success.

* * *

Ethel Browning, who recently became the ingenue of the stock company at Elitch's Gardens, Denver, has won instant favor with the audiences at that resort.

* * *

Lottie Williams has left her Summer home in Detroit to fill a special engagement with the stock company at Hopkins' Theatre, Chicago.

* * *

Frank Robinson joined the Hoeffler Stock company at Mankato, Minn., July 14.

* * *

Grace Mae Lamkin, whose artistic work with the Cook Opera House company, Rochester, is highly praised, has received flattering offers from Sam S. Shubert and from T. Daniel Frawley for the next season, but owing to a previous contract with John Albaugh, Jr., for the Lyceum Theatre Stock company, Baltimore, she is unable to accept either.

* * *

Percy Plunkett has organized a stock company and is giving performances at Ticonderoga, N. Y., and neighboring towns, meeting with considerable success. In the company are Mary Asquith, Blanche Plunkett, Annie Ware Barnes, Gerreg Lake H. D. Richardson Frederick Forrester, and Percy Plunkett. Mr. Plunkett has some amusing experiences to relate. He writes: "I brought my wheel with me, thinking it would be a good idea to ride over to nearby towns to arrange dates, but I find that a wheel in this part of the country is an incumbrance, as the roads are very bad. I attempted to cycle over to a small town called Hauge the other day, having been informed by Manager Locke of the Opera House here, that the road was fine for wheeling. They may call it a fine road hereabouts, but it was the worst I ever tackled; nothing but rocks and sand. I walked nearly all the way there and back, a distance of about twenty miles. Hauge is a very pretty little village on Lake George, with several very fine hotels, and a town hall that will seat about three hundred people. I found the manager of the hall and inquired his terms. He asked me if I wanted to share or rent, and said he would have to see the village constable as to the percentage, as he was not sure what it was. Then I asked him if he knew how much the rent was. He did; it was $2 a night! I think if I play the town I will rent.

"One day recently I rode over to Orwell and had a narrow escape from being either killed or badly injured. As I was coming down the side of the mountain the chain on my wheel came off and the wheel ran away with me. I had no brake and I ran for nearly two miles down the mountain. Every one expected to see me killed, as the curves were sharp and the road very rough. As I neared the bottom of the mountain I saw that I would have to crash into a railroad bridge or take a dive into Lake Champlain. I decided to steer for the lake, and in I went. The water was about ten feet deep. I got out all right, and after an hour's work I managed to drag my wheel out. I was badly scared, but fortunately, not injured.

"We have made many friends here and have received the greatest kindness from the people, and look for a good season. Manager Frank Locke is a genial gentleman and is doing all he can to make our visit to Ticonderoga pleasant. I have three scouts out to-day looking up dates; two went in a carriage and the other has gone on a wheel. I pity the fellow who took the wheel."

* * *

Last week Gilbert's Palace of Truth was a decided success at the Suburban, St. Louis, Minnie Seligman and Nellete Reed giving artistic performances of the two fine women's parts, and Henry Jewett, Edmund Lyons, Malcolm Williams, Laurence Hanley, and others of the excellent cast doing splendid work. This week A Midsummer Night's Dream is given, with Edmund Lyons as Bottom, Miss Seligman and Miss Reed as Helena and Hermia, respectively, and Marion Elmore as Puck.

* * *

Kendal Weston has been especially engaged for leading business with the Henderson Stock company. Mr. Weston will play leads and direct Shubert's Stock company next season.

* * *

Howell Hansel returned to the city a few days ago after a season of forty-five weeks as leading man of the Park Theatre, Brooklyn, and Beryl Hope Stock companies. Mr. Hansel is at present cruising up the Hudson on his yacht, *Don't Worry*.

* * *

Jessie Mae Hall was specially engaged by Manager Bartley McCullum, of the Cape Elizabeth Stock company, Portland, Maine, to play Little May in May Blossom. Miss Hall made a hit in the part, her singing especially being well received. Miss Hall will begin her fifth stellar season at Chillicothe, O., Aug. 8.

* * *

The stock company at Elitch's Garden, Denver, Colo., will close its season on Aug. 14.

* * *

Nita Sykes has signed with Samuel S. Schubert for the Syracuse Stock company.

* * *

Mr. and Mrs. John D'Ormond (Agnes Fuller) have signed with A. Y. Pearson's Stock company.

* * *

Recent engagements by Robert Cummings for his Princess Theatre, Toronto, Stock company are Blanche Douglas, Nellie Walters, E. L. Duane, and Barry O'Neil.

* * *

Colonel Meffert, manager of the Temple Theatre, Louisville, is in town.

MATTERS OF FACT.

Adelaide Fitzallen, who has just closed a very successful season with the Walnut Street Stock company, of Cincinnati, has received exceptionally fine notices for her conscientious, painstaking work and her successful and artistic conception of the numerous parts she has been called upon to play. She is at liberty for next season and is in this city, expecting shortly to sign her contract.

Peruchi-Beldeni company opened the new Street Car Park, Nashville, Tenn. After the third night the managers had the theatre enlarged to accommodate the crowds that were unable to secure even standing room.

Albert Lang has been connected with some of the best companies and stars, and recently with the Columbus and Herald Square theatres in stock. He wishes to engage with a good attraction or as stage-director in a first-class stock company. He may be addressed care of this office.

Benjamin Horning, who filled important engagements with several of the more prominent stock companies the past season, and has been previously connected with Richard Mansfield, Mrs. Potter, Salvini, and others, is open to offers for the approaching season.

Alice Gaillard is at liberty for grand or comic opera engagement. Miss Gaillard has a contralto voice of wide range.

Ralph Rosenfelt, care of the Ledger Show Print, Philadelphia, has charge of the booking of a number of good one-night stands in Ohio, Pennsylvania, Maryland, and West Virginia.

Alice Hosmer, for four seasons the character and comedy woman with De Wolf Hopper, scoring a big hit in each of the roles entrusted to her, will be at liberty the coming season, as there is no suitable part for her in the new opera, The Charlatan.

A carefully selected company will make up Leon W. Washburn's Minstrels the coming season. The entire wardrobe is new and elaborate, and many novelties will be introduced. The street parade will still be a big feature.

Harry Nye, formerly manager of the Auditorium, Marietta, Ohio, has turned over the management of the house to Louis S. Luchs, who is booking only first-class attractions. Open time should be forwarded to him at once.

Good attractions may be booked at Durham, N. C. The Opera House has a seating capacity of 800, and 12,000 population to draw from.

All managers are legally warned against playing The Lost Paradise, which is fully protected by the copyright law. Carl Herrmann, the owner, will proceed against anyone not obtaining the rights for its production from him.

Harry Saint Maur has not yet settled for next season. As a producer and character actor he has had a wide experience here and in England, and would be a valuable acquisition to a first-class stock organization.

Owen Ferree, manager of the booking department of the Packard Theatrical Exchange, has arranged to book the tour of Tony Farrell in The Hearthstone by James A. Herne. This makes eighteen companies that are now being routed by Mr. Ferree.

Lewis Morrison gives notice that there will be only one Morrison Faust company traveling the coming season, and that he will appear with the same personally. Managers are therefore warned that only such contracts as are signed by his sole manager, Jules Murry, No. 3801 Michigan Avenue, Chicago, will be recognized and filled.

Business is like a snowball—the giving of value received swells its volume, as continuous rolling increases the size of the ball. A wise purchaser, when patronizing a busy concern, takes time by the forelock, avoiding delay, and procuring exactly what is wanted by promptitude in placing the order. Charles L. Lietz, the wigmaker, 39 West Twenty-eighth Street, is at the service of the farseeing sons and daughters of the stage.

Mrs. Beaumont Packard has announced that she has exclusive rights to M'liss.

A. E. Lancaster, co-author of His Honor, the Mayor, has several plays which he will let or sell on royalty. He can be communicated with at 206 West Fourteenth Street.

Charles Avery, a clever little light comedian, who scored big hits with the Girard Avenue (Philadelphia) and Neill Stock companies, and whose performance in the title-role of Charley's Aunt won him the highest praise from the entire Philadelphia press, has not signed yet, although in receipt of several good offers.

Mark Sullivan, one of the comedy hits of The Geezer the past season, will consider good offers for next season.

Carrie Lzier, who is one of the best soubrettes of the Annie Pixley type, and does a catchy specialty, may be signed for the approaching season. She may be addressed at 150 East Twenty-first Street.

I. Bloom, 287 Fifth Avenue, is offering professionals special bargains in costumes during the months of July and August.

Centreville, Ia., is one of the best one-night stands in that State, and is an equally good repertoire town. The New Armory Opera House is a first-class theatre, thoroughly modern in appointments and managed by George W. Needles.

A strong attraction is wanted to open the Grand Opera House, at Wheeling, W. Va., week of Aug. 15.

HERMANUS BLEECKER HALL, ALBANY, N. Y.

Harmanus Bleecker Hall, Albany, N. Y., which is undergoing an entire remodeling under the direction of J. B. McElfatrick, the theatrical architect, will open on or about Sept. 10. When completed it will be one of the finest and best equipped theatres outside of the metropolis. The Board of Trustees have placed the management for the coming season in the hands of Arthur C. Moreland, an old and well-known member of the theatrical profession, whose office is at 1158 Broadway, and to whom all communications for the rental of the hall should be addressed.

OBITUARY.

Mildred M., only child of Harry C. and Evelyn Temple Cashman, died in Chicago on July 12 of pneumonia.

Mrs. Harold Morey (Frankie Peterson) died at St. Joseph's Hospital, Lancaster, Pa., on July 18, of typhoid fever, aged twenty-two years. She had been a member of the Palmer Opera Company, playing at Conestoga Park, Lancaster, and had been seen here in A Boy Wanted and The Bride-Elect, and her contralto voice had been believed to be one of much promise. The remains were buried on July 20, at Greenwood Cemetery, Lancaster, by the Actors' Fund.

Mrs. Converse, mother of Sara Converse, died suddenly, of paralysis, at her home, New Haven, Conn., July 16. She was buried on July 19.

Mrs. J. C. Cowper, mother of Archie and Will Cowper and widow of the well-known English actor, J. C. Cowper, died at Llandudno, Wales, on July 2.

Walter C. Morgan, last season treasurer of The Woman in Black, and engaged for A Spring Chicken for the coming season, died in Louisville, Ky., of heat prostration, on July 24.

Married.

MACK—BECK.—Ollie Mack and Kittie Beck, at Richmond, Ind., on July 23.

TOENNIES—BLACKBURN.—Ewald Toennies and Emma Blackburn (Emma Sardou), at New York city, on July 16.

Died.

CASHMAN.—Mildred M., only child of Harry C. and Evelyn Temple Cashman, in Chicago, Ill., on July 12, of pneumonia.

COWPER.—Mrs. J. C. Cowper, at Llandudno, Wales, on July 2.

CONVERSE.—At New Haven, Conn., July 16, of paralysis, Mrs. Converse, mother of Sara Converse.

MOREY.—Mrs. Harold Morey (Frankie Peterson), at Lancaster, Pa., on July 18, of typhoid fever, aged 22 years.

MORGAN.—Walter C. Morgan, at Louisville, Ky., on July 24, of heat prostration.

REEVES.—Joey Reeves (Mrs. James Horn), in London, England, aged 25 years.

LEGAL WARNING

Is hereby given to all Managers that

The Lost Paradise

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CARL HERRMANN,
13 West 42d Street, N. Y.

S. R. O., SYNONYMOUS, S. R. O.

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WILL H. BARRY (Late of Alhambra), Lessee and Mgr.

House now being "boomed" as no other theatre in Chicago. Will be conducted as a high-class popular-priced "Family Theatre." Prices: 10c., 20c., 30c., 50c.; 124 box seats at 75c. "Popular Price Matinees," Sunday, Tuesday, Thursday and Saturday. Six lines of electric and cable cars, penetrating the heart of the vast residence district, run *direct to the doors*, while six more big lines run within *one block of "The Adelphi."* Advertisements run regularly in *every* Chicago daily. No "has beens" on the Adelphi staff"—every man a hustler for "results." Extensive improvements now under way will make the "New Adelphi" one of the handsomest houses in the United States. Managers of popular farce-comedies and melodramas write or wire immediately.

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Wabash Avenue and 18th Street.
Wm. F. Mottley, Treas. Walter M. Koil, Adv. Agent.

Note.—The Adelphi Theatre (on South Side) will be booked in conjunction with the Bijou Theatre (on West Side), Clawson & Macoy's little "Klondike."

S. R. O., SYNONYMOUS, S. R. O.

SPECIAL NOTICE

TO THEATRICAL MANAGERS.

MR. HARRY NYE, formerly Manager of THE AUDITORIUM, Marietta, Ohio, having enlisted in the army, has turned over the management to LOUIS M. LUCHS who is now booking first-class attractions ONLY.
Will be pleased to send open time.

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would like engagement with good company to play minor roles and understudy. References.
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Ambitious gentleman (some experience in responsible parts) returning to profession wishes engagement. Repertoire preferred. Advancement more inducive than salary. Study, wardrobe, physique good. Tall.
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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror office is open and receives advertisements every Monday until 7 P. M.

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NEW YORK, - - - - - JULY 30, 1898.

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Members of the profession going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1—payable in advance. Address changed as often as desired.

CURRENT AMUSEMENTS.

Week Ending July 30.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th. St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
TERRACE GARDEN (58th St.), CONCERTS.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), ROOF GARDEN, VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st. St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), YANKEE DOODLE DANDY—1 to 7 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINER'S (312-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH St. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12.30 to 11.00 p. m.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), Closed.
PEOPLE'S (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.) Closed.
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

RIGHTEOUSLY TAXED.

ONE of the strange outgrowths of the amusement "business" is what is known as the "medicine show." This form of entertainment is projected in rural communities for the purpose of selling patent nostrums. It has no legitimate connection with the theatre, and to classify it with "amusements" is a slight upon the theatre. It appears that the war revenue bill, which taxes amusements, as THE MIRROR has shown in detail, also applies to the "medicine show." A letter from a department head in Washington, written recently to a collector of internal revenue in West Virginia, says of the "medicine show:"

When these shows consist, as you state, merely of feats of marksmanship, songs, and variety performances (like ordinary minstrel performances) the special tax required to be paid by those medicine venders, whether they charge an admission fee or not, is $10 for any State in which such performances are given in the month of July. When they move to another State, beginning performances therein in any other month than July, the special tax is to be reckoned from the first day of that month to the first day of July following. But if they give any performances which come under the head of "acrobatic sports," or performances which are theatrical "performances" within the meaning of the seventh paragraph of section 2 of the act, they must be required to pay the special tax of $100 for the year beginning July 1 of any calendar year, or at that rate when the liability begins in any other month than July.

It is to be hoped that this tax will serve to discourage all classes of "entertainments" to which it applies.

INDOLENCE.

"THAT man might become one of the most successful actors of his time if he were less indolent and more studious." This remark was made the other day by a well-known critic of acting, and the person he indicated was one of many young actors who, satisfied with nature's gifts, neglect the study that is necessary even to the most gifted if great success is to be won. It is a fact that comes under the most superficial observation of those familiar with the theatre that the studious among the profession of the stage are few and that the careless and self-satisfied form the majority. This should not be so.

There is no natural gift that cannot be enhanced, no talent that cannot be improved by well directed study. REGNIER, for years the foremost actor of France, and at the head of its National School of Acting, had a theory that to make a good actor a man ought to be obliged to contend against some physical obstacles. This theory was strongly confirmed in the case of LESUEUR, of whom DAUDET said:

LESUEUR lacked too many qualities to acquire at the first onset all the authority of a great comedian. His voice was dull, veiled, of a poor metallic ring, that became harsh in its efforts at sonority. A faulty memory likewise troubled him, bringing him at every moment in front of the prompter's box. Lastly, his figure—slender, lank, almost small—lacked that indefinable presence so necessary in moments of pathos to sway and to dominate the situation. Not only did LESUEUR triumph over all these defects, but he thereby confirmed REGNIER'S theory. The witty inflection his voice was powerless to express gleamed from his speaking eyes, and was impressed upon the audience by the details of his mimic art; and if certain sides of the character escaped him, there were never any gaps in his play, for he was always equal to the situation and knew, what so many actors ignore, the art of listening. As for his figure, how did he manage to make up for his deficiency? However, undoubtedly in certain plays he looked quite tall and filled the stage with the breadth and amplitude of his gestures.

The English-speaking stage has furnished like examples of the triumph of genius over natural defects. The elder BOOTH, according to tradition, was a man of insignificant figure and, in a measure, unimpressive in repose, but the testimony of his audience was that when acting in a great part his genius was such that his physical lacks were forgotten. The pictures of EDWIN FORREST as Hamlet, handed down to this generation, present a man ideally impossible, apparently, as the melancholy Dane. Yet FORREST moved his audiences to enthusiasm as Hamlet. Do we not all know what wonders HENRY IRVING has performed as an actor in spite of his remarkable limitations?

Too many actors, satisfied with the gifts that nature has bestowed upon them, move idly along in the path of mediocrity, and are frequently passed in the race for fame by less gifted men, who persistently study to overcome their deficiencies. If a man without a fine natural voice, or natural grace, or an imposing presence can so improve himself as to put out of the minds of his auditors those defects, certainly a man with a naturally fine voice and physical advantages should be able by study to accomplish much more as an actor than his less gifted fellow, assuming an equality of mind.

SHAKESPEARE'S church, at Stratford-on-Avon, having been closed for months, is about to be opened; but the clergyman in charge says that the proposed renovation is not completed owing to the failure of subscriptions for that purpose. The cost of the renovation was estimated at 3,000 pounds, but less than half that amount has been subscribed. The church will be reopened with but half the seats required, without a pulpit and without a vestry. It may be said that the fact that subscriptions had been requested for this purpose is news in this country, and that if the appeal had been generally made there is little doubt that the American lovers of SHAKESPEARE would have contributed their share toward this object.

PERSONAL.

ELDRIDGE.—"Aunt" Louisa Eldridge has signed to originate in this country an important role in La Tortue.

GREY.—Katherine Grey arrived in this city last Wednesday after a long vacation in Europe, much improved in health.

RUSSELL.—Lillian Russell will sail on Aug. 3 to appear at the Winter Garden, Berlin, under management of Gustav Amberg.

CALDER.—William Calder, who is now enjoying life on his fruit farm in California, is expected to arrive in this city on Aug. 6, to superintend the production of John Martin's Secret, which has its initial New York production at the Star Theatre, Sept. 19.

SONNENTHAL.—Adolf Sonnenthal has been engaged by Henrich Conried to reappear in America next season, opening at the Irving Place Theatre in this city.

KIRALFY.—Imre Kiralfy and his son arrived in New York last Friday from England on the *Fuerst Bismarck*. They will present their new naval spectacle at Madison Square Garden, Aug. 6. The production will show in miniature the American navy in action at Manila and at Santiago.

WAINWRIGHT.—Marie Wainwright, on her tour next season, under the management of Jacob Litt, will give occasional performances of East Lynne, in addition to Shall We Forgive Her?

BEAUDET.—Louise Beaudet, who has canceled her engagement at the various London music halls owing to the serious illness of a member of her family, arrived in New York last Sunday.

HOFF.—Edwin Hoff returned from Europe last Sunday. Mr. Hoff has been under special engagement to sing the flag song, "Old Glory," in The Belle of New York at the Shaftesbury Theatre in London during the past three months, and met with signal success. The business requirements of his musical agency have necessitated his return to New York.

IRVING.—Laurence Irving will make the English adaptation of Sardou's new Robespierre play for his father, Sir Henry Irving. He is also writing a drama based upon the romantic career of Graham of Claverhouse.

MATHEWS.—Mrs. Charles Mathews, once the regnant beauty of the New York stage, is said to be seriously ill in London.

TABER.—Robert Taber will not return to America this year. He is still under contract to Sir Henry Irving, who has loaned him to Forbes Robertson for his production of Macbeth at the London Lyceum. Mr. Taber will act Macduff.

HALL.—Gertrude Hall, a sister of Marguerite Hall, the singer, is making the English version of Cyrano de Bergerac for performance in this country, beginning at the Garden Theatre next October.

HOLLOWAY.—Elizabeth Holloway, while en route to the Maritime Provinces last week, became seriously ill at Portland, Me., and was removed to the Maine General Hospital at that place. An operation was performed and Miss Holloway is now recovering.

COLLIER.—Edmund Collier will probably be selected as the leading man for the new stock company to open in the Autumn at the Robinson Opera House, Cincinnati.

WHEATCROFT.—Mrs. Adeline Stanhope Wheatcroft rested out of town last week, but will return to-morrow (Wednesday) to resume her Summer classes at the Stanhope-Wheatcroft Dramatic School.

TANNER.—One of the latest additions to Agnes Booth's colony, at the Masconomo, Manchester-by-the-sea, is Cora Tanner.

EDESON.—Robert Edeson, who remains with Maud Adams another season to portray The Little Minister, is summering with his wife at Kilnorman Cottage, Siasconset, Nantucket. Among others stopping at Nantucket are Ellen Burg, Mary Shaw, and Franklyn Roberts.

ARTHUR.—Julia Arthur was visited last week by Arthur Lewis and Homer F. Emens, who consulted with her in regard to the coming season. They brought with them the scene models for Miss Arthur's new productions. Miss Arthur is still at her beautiful Summer residence in Boston Harbor.

SAINT MAUR.—An odd story, entitled "The Champagne Trust," will be found in the current number of *Town Topics*. It is written by Harry Saint Maur, the well-known actor, who contributes fiction to various periodicals. At one time Mr. Saint Maur was on the permanent staff of *Vogue*, and articles of all kinds, short stories and four-footed anecdotes from his pen were to be found in its columns each week.

STEINDORF.—Manager Frank L. Perley has lent Paul Steindorf to De Wolf Hopper to superintend the musical rehearsals of the new Sousa opera, The Charlatan, in which Mr. Hopper opens his season at the Knickerbocker Theatre.

KESTER.—Paul Kester is at work on the revised version of Ian Maclaren's Beside the Bonnie Brier Bush, in which J. H. Stoddart will star next season.

BARNABEE.—Henry Clay Barnabee arrived in town yesterday from Maine to consult with W. H. McDonald about The Bostonians' next new production, Ulysses, by Messrs. Nirdlinger and Phillips.

FREEDMAN.—Samuel Freedman recently submitted a story of fiction to a magazine on which Edgar Saltus was the reader of manuscript, and received from Mr. Saltus, whom he had never met, a letter stating that he considered the story a work of genius.

WAKEMAN.—Keith Wakeman will be in the cast of George R. Sims' new play, to be produced at the Adelphi., London, shortly.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

T. J. EVANS, San Francisco, Cal.: Alcide Capitaine came to this country in 1892.

F. E. A., Mobile, Ala.: Dorothy Morton is singing in St. Louis at present.

W. H. H., Lansing, Mich.: The Neill Stock co. is playing a Summer engagement at Winnipeg, Can.

HENRY B. FERGUSON, St. Louis, Mo.: Dora Branscomb died in Boston, Mass., on April 24, 1892.

LLOYD JONES, St. Thomas, Ont., Can.: 1. Yes; it is customary. 2. From two to six weeks.

G. L. CHAMBERLAIN, Richmond, Va.: Titiens made her American debut in Norma at the Academy of Music on Jan. 24, 1876.

A. B. C., New York city: Communicate with or call on Colonel T. Allston Brown, 1358 Broadway, New York city.

C. H. PORTER, New York city: The Junior Partner was adapted by Sydney Rosenfeld from La Souriciere, by Bisson and Carré.

HENRY ROCKWELL, Philadelphia, Pa.: 1. Molly Fuller was born in Boston, Mass. 2. Yes; she was one of the original four daughters in Adonis.

JOHN P. BREWSTER, Chicago, Ill.: Yes; John Most made a professional debut as an actor, appearing at the Thalia Theatre, New York city, on Oct. 8, 1894.

ALFRED J. DIXON, Mt. Vernon, N. Y.: Calvé, Melba, Jean and Edouard de Reszke were all in the cast when Carmen was sung at the Metropolitan Opera House, New York city, on Feb. 3, 1896.

B. T. H., New York city: Yes; when Charles Fechter began his engagement at the Lyceum Theatre, New York city, in December, 1875, he acted in the French language.

L. I. WHITNEY, Detroit, Mich.: William Gillette devised and patented the "horse effects" which imitate for stage purposes the sound of a trot or gallop.

I. M., Detroit, Mich.: He is at present in New York city rehearsing his company for next season. A letter addressed care of the Empire Theatre, New York city, will reach him.

MILTON HAMMER, Cleveland, Ohio: The information will be published in the theatrical roster which appears annually in THE MIRROR at the opening of the season.

EDWIN GARNETT, Omaha, Neb.: Charles Scribner's Sons, or Brentano, publishers, New York city, will import the book for you if they don't happen to have it in stock.

CONSTANT SUBSCRIBER, Kansas City, Mo.: 1. Yes; Richard Mansfield is in Europe at present. 2. His war poem was published in the *Journal* (New York city). 3. John Drew married Josephine Baker in 1880.

F. S. M., Peoria, Ill.: 1. Send for directions for copyrighting books and plays to the Librarian of Congress, Washington, D. C. The cost fee is 50 cents for recording the title of each play, and 50 cents in addition for each certificate of copyright—$1 in all.

ACTOR, Newark, N. J.: Among the famous Hamlets cited by Henry P. Phelps in his "Hamlet from the Actor's Standpoint" are Richard Burbage, Thomas Betterton, David Garrick, George Frederick Cooke, John Philip Kemble, Edmund Kean, Junius Brutus Booth, Charles Kean, William C. Macready, Edwin Forrest, Charles Fechter, Edwin Booth, Tommaso Salvini, Henry Irving, Wilson Barrett, and Ernesto Rossi.

ALEXANDER S. GRAHAM, New Brunswick, N. J.: Mrs. James Brown Potter made her first appearance on the stage at the Haymarket Theatre, London, England, March 29, 1887, as Anne Sylvester, in Man and Wife. 2. The play was originally produced on Feb. 22, 1873, when Wilkie Collins dramatized his own novel for the Prince of Wales' Theatre, London, England. 3. The cast was as follows: Sir Patrick Lundie, H. Kemble; Geoffrey Delamayn, E. S. Willard; Arnold Brinkworth, William Herbert; Mr. Speedwell, A. M. Denison; Mr. May, P. Ben Greet; Bishopriggs, Charles Collette; Duncan, U Winter; Lady Lundie, Henrietta Lindley; Blanche Lundie, Agnes Hewitt; Mistress Inchbore, Mrs. E. H Brooke; Anne Sylvester, Mrs. James Brown Potter.

M. BAUMANN, Wilmington, Del.: Some years ago the *Imperial Review* made out a list of what it considered the best hundred plays, allowing only one selection to each author. First on the list was King Lear, followed by Tartuffe, Marion de Lorme, The School for Scandal, Richelieu, Virginius, Schiller's Marie Stuart, Sardou's Dora (Diplomacy), She Stoops to Conquer, Mlle. de Belle-Isle (Dumas *père*,) La Dame aux Camelias (Dumas *fils*), and Gilbert's Pygmalion and Galatea. Lower down in the list came Boucicault's Octoroon, Morton's Speed the Plough, Mrs. Centilivre's Busybody, and Cumberland's West Indian. In this list The Silver King and Romany Rye were cited as the best melodramas, and the best comedies comprised Moser's Der Bibliothekar (The Private Secretary), Paul Pry, Never Too Late to Mend, Road to Ruin, The Belle's Stratagem, and Angier's Le Gendre de M. Poivier.

AMATEUR, Chicago, Ill.: Published plays, for female characters only, include Anita, 11 characters; Chaperon, 15 ch.; Champion of Her Sex, 8 ch.; Daughter-in-Law, 4 ch.; Fair Encounter, 2 ch.; Fast Friends, 2 ch.; Gaffer Grey's Legacy, 8 ch.; Governess, 3 ch.; Greatest Plague in Life, 8 ch.; King's Daughters, 11 ch.; Lesson in Elegance, 4 ch.; Lightheart's Pilgrimage, 8 ch.; Love of a Bonnet, 6 ch.; Mistake in Identity, 2 ch.; Mrs. Gamp's Tea, 2 ch.; Mrs. Willis' Will, 5 ch.; Murder Will Out, 6 ch.; My Aunt's Heiress, 11 ch.; No Cure, No Pay, 7 ch.; Pets of Society, 7 ch.; Petticoat Perfidy, 3 ch.; Pull Back, 6 ch.; Rebecca's Triumph, 16 ch.; Sewing Circle of the Period, 5 ch.; Slight Mistake, 5 ch.; St. Valentine's Day, 2 ch.; Superior Person, 2 ch.; Surprised, 8 ch.; Sweet Family, 8 ch.; Ten Years Hence, 5 ch.; Thorn Among the Roses, 8 ch.; Tournament of Idylcourt, 13 ch.; Two Ghosts in White, 8 ch.; Using the Weed, 7 ch.; Visions of Freedom, 16 ch.; and War of the Roses, 9 ch.

THE USHER.

At the Green Room Club in London a dinner was given on July 2 at which J. E. Dodson presided. Wishing to contribute to the *entente cordiale* now existing between this country and Great Britain, he invited a number of American actors and authors to meet their English confreres.

Among those that were able to come were Bronson Howard, Augustus Thomas, Nat Goodwin, John Drew, Maurice Barrymore, James H. Hackett, E. J. Morgan, Walter Hale, Lewis Baker, Sam Reed, and Joseph Wheelock, Jr.

W. H. Gillette could not be present, as he was spending a few days at Carlsbad. He wired that he was atoning for past and preparing for future dinners; but he would drink to the general joy of the whole table in sparkling Sprudel.

Mr. Dodson, by the way, is having a delightful holiday. He expects to return home about the end of August. I use the word home literally, for this genial English actor has taken the first steps to become a naturalized American citizen.

The Salt Lake *Tribune* asserts that the dramatic profession "is industriously trying to evade its share of the burdens" imposed by the war taxes, and devotes a column, more or less, to an attempt to demonstrate that managers and actors are not taxed to the same extent as other classes of citizens.

The profession is not trying to evade anything; but it has been pointed out that that portion of the revenue law relating to public amusements betrays crass ignorance on the part of those that drafted it, with the result that its meaning is obscure and its application is inequitable in certain particulars.

Criticism of these faulty features of the measure cannot be construed fairly as a desire to shirk the profession's part of the general taxation. There is no lack of patriotism among actors and managers.

It does not appear to have occurred to the Salt Lake *Tribune* that in a hundred different avenues, besides the theatrical tax, the dramatic profession are contributing, the same as all other citizens, to swell the nation's revenues.

The acquisition of Cuba by the United States will turn the attention of managers to that territory. Undoubtedly, Havana is destined to be included in the itinerary of certain companies visiting the South. It is within easy reach of Tampa and New Orleans is a convenient sea trip.

When the "Paris of the Antilles" falls into Uncle Sam's hands, grand and comic opera companies, vaudeville and minstrel troupes, musical comedies and magicians will find it a profitable place to visit; but there will be little field for serious plays in English.

The Tacon Theatre in Havana is one of the noted opera houses of the world. It compares favorably with La Scala, of Milan. Its seating capacity is about 4,000. The other principal theatres are the Albisu and Jané, while there are several minor places, including a couple of vaudeville houses.

Performances are not usually given on consecutive nights, three or four a week being the usual number. The bill is changed each time, the repertoire idea finding most favor with Havanese playgoers.

The first night I attended a performance in Havana I was astonished to find that it was the custom—imported from Spain—to buy your seats for a single act. At the conclusion the tickets were taken up by ushers and the entire audience went into the neighboring parks and cafes. The entr'actes were prodigiously long. If you liked the piece and wanted to see more of it, you bought seats for another act, and so on to the end.

Maurice Grau's list of artists for the coming Metropolitan season is imposing. Besides the stars that have shone here luminously in past seasons there are several young singers, including two or three Americans.

Calvé, Melba, Eames, Nordica, Sembrich, the De Reszkes, Plançon, and Campanari insure another brilliant season. But what of the operas?

Nothing is said, much less promised, by Mr. Grau respecting novelties, and it would seem that we are to have the same old threadbare repertoire that has been offered to operagoers here year after year.

A San Francisco contemporary cheers prospective theatrical visitors to the Coast with the statement that the public of that city is showing a renewed disposition to patronize theatricals liberally.

The Columbia Theatre, where the Frawley company is playing, has thus far this Summer enjoyed receipts larger than any that that stock organization has known during a similar period since it came into existence.

From which the San Francisco paper thinks that the San Francisco public substantially appreciates well-directed efforts.

In the usually well-informed *Times* of Sunday I noticed the following paragraph:

Much has been heard of late of an extraordinary creature named Diligenti. She used to act in barns with vagabond players. She has recently drawn great crowds in Monte Carlo. One of her roles is Hamlet. She is said to be ugly and old and of unwieldy dimensions, but she electrifies her hearers. Her rendering of Hamlet was a revelation to the oldest playgoers. As Queen Elizabeth in an old-fashioned melodrama which concludes with the death of the Queen, deserted by her courtiers, after her discovery that Essex had indeed sent her the ring, La Diligenti rose to unparalleled tragic heights. Her effects of horror were bloodcurdling.

It is not often that Mr. Dithmar is caught napping. Evidently he has forgotten that Madame Irma Marizzi-Diligenti visited this country during the season of 1891-92 and made a tour that was artistically successful, but pecuniarily disastrous.

Madame Diligenti played only once in New York. It was at Palmer's Theatre on Feb. 25, 1892, when a performance was given to raise funds to send her home to Italy. She appeared in the first act of Marie Stuart and in the fifth act of Adrienne Lecouvreur.

Madame Diligenti's mother was an Englishwoman, and her father was an Italian. She never acted in barns with strolling players, but for several years she was identified with a traveling Italian company managed by her husband, who died recently. She is neither ugly nor old, although she may have attained unwieldy dimensions since she returned to the other side.

Madame Diligenti revealed herself here as a conscientious and scholarly actress; she did not show, however, the qualities with which she is now said to be electrifying European playgoers.

There was an able editorial the other day in the *Evening Post* on the subject of a subsidized theatre. In the course of this article it was said:

"The fact is that competition, which has been smothered temporarily in this country, is vital to theatrical progress, and that a subsidized theatre, except under inspired direction, is almost certain to fall into the rut of convention or into courses of eccentricity or sensationalism. This question of management is at the centre of the whole theatrical problem, and a school for managers is much more needed than a school for actors. With half-a-dozen men of Sir Henry Irving's energy, capacity and purpose at the head of the theatrical profession, any suggestion of the need of a subsidized theatre would be palpably absurd and impertinent."

Unless the conditions are favorable to a development of managers possessing the qualities described, we may be sure that the theatrical problem will continue to remain unsolved.

No theatrical system that discourages enterprise, restricts independence and seeks to enforce the pernicious theory that the stage is merely a field for vulgar speculation, can exercise any tendency except a downward tendency.

FRED SACKETT INSANE.

There can be no question now of the insanity of Frederick Sackett. The physicians at the Albany Penitentiary, where he is confined, have so reported, and a petition will shortly be made to Governor Black to have him removed to the asylum at Middletown. Sackett was incarcerated as a kleptomaniac. He entered a house in this city, took a gold watch from a room, and then going out on the street handed it to a child. The owner recovered his property, and the case was not pressed. Later, Sackett took four cigars from a store, and then going to the sidewalk carefully laid them on the curb. He was arrested and locked up on a charge of petty larceny.

Despite the efforts of his friends, who tried to prove that he was demented, he was sentenced to a term in the Albany Penitentiary. Soon after his incarceration there the doctors discovered his condition. The petition to the Governor will probably be made through the Actors' Fund.

Sackett is the husband of Mollie Revel. His dementia is believed to have resulted from his recent painful illness. He was a victim of Bright's disease, and suffered excruciatingly.

TO JOIN MADAME MODJESKA.

Thomas M. Reilly, business-manager for Madame Modjeska, will leave town this (Tuesday) evening for San Diego, Cal. He will take with him John Lane, Martin Fenton, M. Coyne, Grace Fisher, and Anna Daly, all of whom have been engaged for Madame Modjeska's company the coming season. On their arrival, rehearsals will begin immediately for their opening on Aug. 29. Modjeska's repertoire this year has not yet been definitely determined. She will make at least two new productions later in the season, but for the beginning of the tour will use the principal successes of last season's repertoire.

MORE SOLDIER CORRESPONDENTS.

L. E. Stokes, correspondent of THE MIRROR at East St. Louis, Ill., is a member of Company K, Eleventh Infantry, stationed at Jacksonville, Fla.

Carl Collier, the correspondent at Kenton, Ohio, has been appointed Paymaster's Clerk.

George W. Henneman, who reported for THE MIRROR from Spartanburg, S. C., is at the front in command of his company.

PROFESSIONAL DOINGS.

Hiatt and Hall have secured from Garland Gaden the rights to Owen Ferree's patriotic drama, The Young American.

Joseph Ingram, brother of Beatrice Ingram, with Bartley McCullum's Stock company at Cape Cottege, Me., was taken ill with typhoid fever last week, and on Saturday was removed to the Maine General Hospital.

Maud Madison, the danseuse, takes pride in the fact that before the sympathy for Cuba had taken tangible shape she gave a benefit for the Cuban cause in St. Augustine, Fla., Feb. 10, 1896. Miss Madison has been very successful with her Cuban dances and living pictures.

Selma Herman has been quite ill at her home in Syracuse, but is now convalescent. Last season she played fifty-three leading parts in S. W. Brady's Stock company, Cincinnati, winning special praise as Camille, Lady Isabel in East Lynne, Hazel Kirke, Vera in Moths, and Niobe.

If five hundred companies should go on the road the coming season and the local manager depends upon his letter writing to book attractions, his task will be difficult indeed. The local manager who places his advertisement in the "Managers' Directory" of THE MIRROR sets his theatre before the eyes of every traveling manager in the country and makes bookings possible with little trouble.

A tomb in memory of the late J. K. Emmet has been built in the Rural Cemetery, Albany.

The New England Stock Dramatic company is composed of Thomas J. Quinn, Will Miller Farnum, C. Walcott Russell, William H. Chace, Fred Ward, Jean Ingraham, Fred Mortimer, Arthur West, Florence Lytell, Mrs. Russell, Mrs. Chace, Miss Rogers, Mrs. Mortimer, Dave H. Woods, manager; L. A. Hall, treasurer; Harry J. Hallett, agent; Fred Ward, stage carpenter, and Signor Aluisi, musical director.

The Elroy Stock company opens its season at Elizabeth, N. J., Aug. 22.

Maclyn Arbuckle has returned to town and is rehearsing for Why Smith Left Home.

Coralie Clifton is at her home, 165 East 115th Street, recovering after a severe operation for appendicitis. She would be glad to see her friends.

Mrs. George E. Blackburn has announced the marriage of her daughter, Emma Sardou, and Ewald Toennies, in this city, on July 16.

Charles Dante will close as agent for Captain Blondell at Buffalo, on Aug. 14, returning to New York.

While Captain L. D. Blondell, the swimmer, was lecturing recently at Springfield, Mo., a platform near the water collapsed, precipitating a man and a small boy into ten feet of water. Blondell was enabled to give a practical demonstration of his lecture about life saving.

The local manager who advertises his theatre in THE MIRROR'S "Managers' Directory" saves time, money and trouble. It is easy to book a season by this means.

The King-Kimball Stock company has closed a successful season of eight weeks at Lake Minnequa Pavilion, Pueblo, Col. Business has been principally S. R. O., and the company has received general praise. They will open Aug. 4, at Leadville, for four weeks, under the management of P. Mack. The company comprises Norbert E. King, George M. Kimball, Charles R. Foote, Will McDonald, Clara B. Prae, Marguerite Kimball, Emma Elliston, and Baby Neil Kimball.

Albert Gran sailed last Saturday on the *Ekla* for his native land, Norway. He will make productions there of Ghosts and A Doll's House, and after spending the Christmas holidays with his parents return to this country.

The roster of A Boy Wanted (Southern) will comprise Blaney and Vance, managers; George E. Gill, representative; Fred Wynne, business-manager; Harry Pennypacker, assistant agent; Louis Martinetti, Knox G. Wilson, J. A. Marcus, Frank S. Hodges, Walz and Ardell, Bickell and Haight, Lillian Harper, Kittie Lenton, Phyllis Ruffel, and a chorus of ten. Season will open at Albany, N. Y., Aug. 15.

Leslie Matthews, treasurer of the Loraine Hollis Comedy company, was arrested at Ottawa, Canada, on July 19, on a charge of having misappropriated funds of the company. He was released on bail.

Mrs. Voynich, authoress of The Gadfly, is said to be working upon a dramatization of that popular novel.

A theatre manager who advertises in the "Managers' Directory" in THE MIRROR will book more of the attractions that play in his territory than the manager who writes for bookings to those companies that advertise for dates.

The Imperial English Opera company, which will produce Puccini's La Bohème in English at Philadelphia, Sept. 19, will begin rehearsals about the first of August. The management is said to be planning an extensive production of the opera.

Jacob Litt the coming season will direct no less than seven heavy productions, and will have on his salary list about two hundred and fifty actors. Mr. Litt is perhaps the most easily approached manager in New York, one of the very few, in fact, in whose office the actor seeking a personal interview is not forced to tell his business to several messengers before he can reach the person he wishes to see.

Warren G. Richards, now at his home in Cleveland, will begin in a fortnight a tour of the Michigan and Wisconsin resorts, giving his unique entertainment.

The local manager is in search of companies to play his theatre, and the traveling manager wishes to locate and communicate with theatres. Every local manager may make money and save time by advertising in THE MIRROR'S "Managers' Directory."

Lottie Williams, who has been an invalid since last April, has entirely recovered her health and is filling an engagement as leading soubrette with Colonel Hopkins' Stock company at Hopkins Theatre, Chicago. Miss Williams has signed with Davis and Keogh for next season for The Heart of the Klondike, assuming the character originated by Laura Burt.

H. G. Allen joined the Robert Sherman company as business-manager, at Mendota, Ill.,

From copyrighted Photo by H. C. Miner Litho Co.

Above is a striking likeness of Walter J. Talbot, the Californin tenor, as Woodbury Mann, a medical student, the character he will assume in Edgar Selden's A Spring Chicken. Popular vaudeville singers of the present day among the males may be counted upon the fingers of one hand. Mr. Talbot, who less than a year ago had never been heard of in this city, or for that matter in the Eastern country, is to-day near the zenith of his popularity. Born and reared in San Francisco, he studied vocal music for three years with Professor J. W. McKenzie, one of 'Frisco's foremost teachers, and then branched out into vaudeville, meeting with instant success. Mr. Talbot has played numerous engagements over the Keith circuit, at Hyde and Behman's theatres, and over the Castle and Hopkins circuit. Last season he was one of the features with Sam Devere's Own company. He is thoroughly familiar with all the grand operas, and sings Italian as perfectly as he does English. Mr. Talbot is a clever light comedian as well, and in A Spring Chicken will introduce Mr. Selden's narrative song, "Forgive Her as Your Heart Tells You to Do."

De Wolf Hopper and his company successfully revived The Beggar Student at Manhattan Beach last evening, Alice Judson appearing as Bronislava.

If every manager of an attraction sees the advertisement of a theatre every week for three months in THE MIRROR, the manager of that theatre ought to be able to book enough companies to make the cost of the advertisement less than $1 for each company booked by its means.

Viola Allen, who will star in Hall Caine's The Christian next season, and who is now at Greeba Castle, Isle of Man, Mr. Caine's home, will sail from Liverpool for America on July 27. Rehearsals for The Christian will commence Aug. 21, under direction of Walter Clarke Bellows, and will continue five weeks. The first production will be made in Washington, Sept. 26.

The Criterion Theatre, Chicago, which has been closed for several seasons, is to be reopened by Manager Wallocott, who after renovating it, will call it the Court Theatre.

Society Shadows, by Havard P. Taylor, and The Bowery of New York, by Edward E. Rose, are among the plays secured by Manager J. A. Sawtelle for the coming season.

Frank Chamberlin, the hustling head of the Iowa-Illinois circuit, has just returned from a flying trip to the West, during which he succeeded in convincing J. C. Hubinger, the millionaire owner of the Keokuk, Iowa, Theatre, that the best interests of his house would be secured by placing it under the direction of Chamberlin, Harrington and Company.

Charles Coghlan will reopen at the Columbia Theatre, Brooklyn, on Sept. 5, in The Royal Box. On Sept. 12 Mr. Coghlan will enter on a four weeks' run at the Fifth Avenue Theatre.

Harry Harwood, after his London season with The Heart of Maryland, will pass his vacation in Paris and the Isle of Man, and will then rejoin John Drew's company for the coming season in America.

Every local manager should advertise his theatre for three months in the "Managers' Directory" of THE MIRROR. The cost is but $7, and the resulting benefit is always satisfactory. Many local managers rely solely upon their advertisements in THE MIRROR for bookings.

Jerome H. Eddy has returned from his vacation, spent on Lake Ontario. He will resume the publication of *Eddy's Squib* on Aug. 10. On Aug. 15 he will start his well-known "Nancy Sykes' Letters," which are published in forty-three daily papers. Next season Mr. Eddy will be the press agent for Joseph Jefferson, Sol Smith Russell, Smyth and Rice, Fanny Rice, Charles H. Yale, R. A. Barnet, and others.

Brondhurst's What Happened to Jones company will give two performances at Asbury Park prior to opening at the Boston Museum, Aug. 15. This attraction will also open the Montauk Theatre, Brooklyn, Aug. 29. The annex company presenting the farce opens in Paterson, N. J., Sept. 12, and includes Bert C. Thayer, Frank Hope, Phillip Calvert, Soldene Powell, E. McDonough, Charles Greene, Adelaide Thurston, Blanche Johnson, Eleanor Broadley, Helen Harcourt, Kate Weston, and Lois Frances Clark.

J. J. Rosenthal leaves next Monday for Chicago to arrange for the opening of Why Smith Left Home at the Columbia Theatre, Aug. 21. Prior to the regular opening three performances will be given in Adrian, Mich.

The scenery of The Heart of Maryland and Too Much Johnson has arrived from London.

AT THE THEATRES.

Casino—Yankee Doodle Dandy.

Review in two acts. Music by Gustave Kerker; libretto by Hugh Morton.

Hon. Gideon Terwilliger,	Thomas Q. Seabrooke
Theophilus Borax	Walter Jones
Don Alfonzo Alcantara	J. C. Miron
Don Pasquale de Mackerel	Richard Carle
Terrible Tommy	Eugene O'Rourke
Corky Riley	Louis Wesley
Paul Croquette	Julius Steger
Lieutenant Dick Dynamite	
Professor Smeere	J. A. Furey
Husky Hardmugg	Lee Harrison
Phelim Pheeny	D. L. Don
Oomf Dreisengacker	
Larry	
Colonel Hawkshaw	Will A. McCormack
Police Captain Smyth	
Honoria	Madge Lessing
Filipina	Gertrude Zella
Angela Swansdown	Marie George
Minnie Harkaway	Margaret McDonald
Teddy Twoshoes	Edna Wallace Hopper
Violet Ink	Jessie Thompson
Ruby Ink	Lillian Drake
Azure Ink	Nellie Thomas
Cherry Ink	Bertha Wood
Emerald Ink	Modesta Miner
Pinkie Ink	Jeannette Bageard
Sapphire Ink	Mignon Haun
Rosy Ink	Violet Hollis

At this dull season of the year, when inane roof-garden entertainments constitute almost the sole staple of dramatic fare, theatregoers ought to be grateful for anything in the way of novelty. Therefore the announcement that the Casino would reopen its doors with a new and timely extravaganza, Yankee Doodle Dandy, caused a little flutter of excitement among those theatregoers whom business or the exigencies of life have compelled to remain in this city.

The house was crowded to the doors, and there was every disposition on the part of the large and friendly audience to recognize in Yankee Doodle Dandy those effervescent charms which so captivated this population in The Belle of New York and The Whirl of the Town.

As customary in all Casino reviews, the new production has a local background. Hugh Morton, the poet laureate and librettist of the Casino establishment, remains firm in the conviction that the metropolis with its thousand and one types offers better opportunities—scenic, choral and choregraphic—than any foreign centre. Accordingly the new review opens at the New York Academy of Design; the second scene discloses the Twenty-third street station of the Sixth Avenue Elevated Railway, and the succeeding scenes show such familiar localities as the Battery, Printing House Square, and the City Hall police station. From this city to Washington is an easy jump, so for patriotic purposes the final scene takes place in Washington, D. C.

Mr. McClellan—or "Hugh Morton," as he still prefers to be called on the bills—has, as usual, accomplished his aim in cleverly enabling certain local favorites to display their well-known graces and gifts of personality. The story, therefore, is of slight consequence. The text abounds in patriotic allusions, everything Spanish is derided, and a Spanish general and his lieutenant are butts for all the other *dramatis personæ*.

In the first scene, showing the Academy of Design, one of the students, Teddy Twoshoes (Edna Wallace Hopper), is found to be in love with a stucco girl who forms a portion of the frieze running round the ceiling of the classroom. The figure is brought to life and reciprocates the passion of the youth. She is Honoria (Madge Lessing), born in Rome several centuries ago. Together the couple start to take in the town. They meet Gideon Terwilliger (Mr. Seabrooke), inventor of the incubator, and his boon companion, Theophilus Borax (Walter Jones). These worthies are endeavoring to capture Don Alfonzo, a Spaniard for whom the Government has offered $10,000 reward.

Throughout the various scenes most of the characters assume disguises. The identity of the Spaniard is finally discovered through Honoria, who wins his affections as a Spanish girl named Juanita.

There is plenty of local color. The excitement in the newspaper district with its bulletin writers and bawling newsboys is cleverly shown. There is a chorus of "Tough" Riders and Cherry Hill Fusileers. There are Red Cross nurses, and a chorus of West Point cadets that would certainly do damage in Cuba by captivating every susceptible Spaniard in sight. In the final scene, at Washington, a "Coon Chowder Party" is an exhilarating relief from the "cake-walks" recently in vogue.

The company chosen by Manager Lederer are all experts in this line of work. Thomas Q. Seabrooke is funny without effort as the inventor of the incubator. Walter Jones is a good second to Mr. Seabrooke, and the rest of the corps of comedians—D. L. Don, Lee Harrison, Louis Wesley, and Richard Carle—are all fitted with congenial parts.

As the Captain of the Tough Riders, Eugene O'Rourke contributed a realistic sketch of humorous worth.

Madge Lessing as Honoria shone conspicuously, sharing honors witn Edna Wallace Hopper. The best numbers of Mr. Kerker's score naturally fell to this pair and to Messrs. Steger and Miron.

The burlesque has been generously and sumptuously mounted and after a few more performances should develop into a capital midsummer entertainment.

RACHEL McAULEY'S CONDITION.

Various exaggerated reports of the seriousness of Mrs. Rachel McAuley's illness were printed in last week's daily papers. A MIRROR reporter, who called yesterday at Mrs. McAuley's residence, 325 West Fifty-sixth Street, was informed that she was not in a dying condition; on the contrary she was out of bed and had just partaken of a very hearty luncheon. "Mrs. McAuley has had what might be called a slight attack of nervous prostration," said Sheridan Corbyn to the MIRROR man, "but at no time has she been seriously ill. Within ten days her friends in the Professional Woman's League will see her again in Broadway."

CLARA THROPP TO STAR.

Clara Thropp has just accepted an entirely new operatic comedy, entitled Where's Matilda? in three acts, music and libretto by Leopold Jordan. Miss Thropp read the comedy while playing in London, and accepted it soon after her return to America. She will open her season with Mr. Jordan's work in September, and is booked to play through to San Francisco.

IN SUMMER PLACES.

Mr. and Mrs. Maurice Freeman (Nadine Winston) are spending the Summer at Scituate Harbor, Mass.

Pauline Hall is at the Hotel Rutledge, Popham Beach, Me.

Mr. and Mrs. Frank Turner (Josephine Gassman) are summering in the Blue Ridge Mountains of Virginia, and Miss Gassman's pickaninnies are having a fine time.

Emma Sheridan-Fry and her son, Sheridan, are at their pretty cottage, "As You Like It," at Eggemoggin, or Little Deer, Maine. Mr. Fry is with the army in the South.

The belle of Freehold, N. Y., this Summer is Mazie King, of Gilmore and Leonard's Hogan's Alley.

Helen Guest is spending the Summer at Lake Sunapee, N. H.

Carrie Roma is resting at her parents' home in San Francisco, and is writing some new songs.

The Blondells, Edward and Libbie, who will star in the musical comedy, A Cheerful Idiot, have leased a cottage at Lake View, Ky., and will spend the remainder of the Summer at that resort.

Ed R. Salter is spending the Summer months with his mother at Detroit.

Florence Bindley is at Sharon Springs.

Herbert Dillea, musical director for Kelly and Mason's Who Is Who company, is at Mt. Clemens, where he is composing new music for next season's production.

Charles N. Lum is stationed at his Summer home, at Hempstead, L. I., after several weeks' visit to Atlantic City.

Lynn Pratt will spend August at the great lake resorts.

Mr. and Mrs. Fred Mower are spending the Summer at their home, Lynn, Mass. John E. Gilbert is also at Lynn.

Sarah Crosby is visiting Florence Baker, of the Castle Square Stock company, at Boston.

Mrs. Martin Healy (Minerva Adams) is visiting friends at Niagara Falls for the Summer.

Grace Atwell is the guest of friends at Portland, Me.

Mrs. James H. Hackett, mother of James K. Hackett, is spending the Summer at Lily Dale, Chautauqua Lake, N. Y.

S. B. Patterson, manager of the Carrie Lawson Opera company, is summering at Maxinkuckee Lake, Indiana.

At Elmhurst, L. I., last Sunday the following players called, in a body, on Mr. and Mrs. C. F. Lorraine (St. George Hussey) at their home: Mr. and Mrs. John T. Kelly, John Russell, Louis Wesley, Frances Hobbert, Catharine Linyard, Wolfe F. Falke, Margot Hobart, Mrs. J. T. Kelly, Freda H. Calhoun, Nelsy Kelly, Harry Kelly, Mamie Moore, Effie Guise, R. W. Guise, John F. Moore, Annie V. Gould, Annie Russell, Florence Kelly, and Mr. and Mrs. W. Walker.

Summering at Sisasconset, Mass., are Mary Shaw, Ellen Burg, Franklyn Roberts, and Mr. and Mrs. Robert Edeson.

Alice Pixley (Mrs. Julian Potter) is spending a few weeks at Newport before beginning rehearsals for the New Orleans Stock company.

Jessica Webster Pond, last season with the Orris Ober Stock company, of Winnipeg, Canada, is spending the Summer at Missouri Valley, Iowa.

Mr. and Mrs. W. A. Whitecar (Laura Almosnino) are at Rockaway, L. I., for the Summer.

Robert Stodart has returned from a vacation spent at Charleston Lake, Ontario.

Mr. and Mrs. O. W. Dibble (Alma Chester) are at their home, Westfield, Mass.

Mr. and Mrs. Charles Mathews are at their cottage, Melrose, Mass.

Homer Drake is at Brown's Lake, Burlington, Wis., for the Summer.

Victory Bateman is at Shelter Island Heights, L. I., for the Summer.

Mr. and Mrs. Frank Kilholz and John A. Hyams will be at St. James, L. I., this week.

Ella Salisbury was to have sailed on the *Germanic* for Europe last Wednesday, but not having completed her arrangements for the coming season decided to postpone her departure until the early part of August, at which time she will make a flying trip to London and Paris, returning in early September.

Hélène Du Carte, who is now in Switzerland, has entirely recovered from her recent prolonged illness. On Sept. 1 she sails for Australia to fill a two years' contract.

The following professionals have enjoyed the bathing at the Colonial, Mt. Clemens, Mich., this Summer: Joseph Kelly, Frank Herbert, James Leonard, Neil McNeil, W. S. Butterfield, Mrs. Robert Arthur, O. K. Sato, Roger Dolan and Mrs. Dolan, P. H. Paulinetti and Mrs. Paulinetti, W. S. Campbell and Mrs. Campbell, Paul Petching, Frederick Hallen and Mrs. Hallen, Jerome F. Reilly, Joseph A. Reilly, Sam Bernard, James Rhodes and Mrs. Rhodes, Mrs. William Harris, J. C. Blake and Mrs. Blake, Edwin D. Miner, Sam H. Cooper, Joe Welch and Mrs. Welch, and Frank Wilstach.

Mr. and Mrs. E. E. Locke have taken "Brownie Castle," at Murray Vale, Thousand Islands, for the Summer. They are enjoying some capital fishing. On Sept. 15 they expect to return to the city.

Alberta Gallatin is at her cottage at Atlantic Highlands.

The New England Stock company are at Mt. Pleasant, Pa., where they open about Sept. 1.

Charles R. Gilbert, Argyle Gilbert, and little Ada Vanden Gilbert are delightfully domiciled at the Wellington, Atlantic City, for the Summer.

Theodore Bendix, the well-known musical director, is at Highland Mills, N. Y.

William Stetson Corliss, stage-manager of The Highwayman opera company, returned to town Saturday after a month's fishing trip on Lake Champlain. He begins rehearsals of The Highwayman to-morrow.

BOOK REVIEW.

"THE LATER ENGLISH DRAMA." Edited, with an introduction and notes, by Calvin S. Brown. New York: A. S. Barnes and Company.

This volume contains six plays which in Mr. Brown's opinion represent the best in English drama from the time of Goldsmith to the present. These six plays are the work of four authors, three of whom were Irishmen. Oliver Goldsmith, Richard Brinsley Sheridan, James Sheridan Knowles, and Edward Bulwer-Lytton are the authors represented, and the six plays which in Mr. Brown's opinion are the pillars of English drama from the early eighteenth century down are She Stoops to Conquer, The Rivals, The School for Scandal, Virginius, The Lady of Lyons, and Richelieu.

Precisely why Mr. Brown should deem it worth the while to publish these six plays "with introduction and notes" is not readily apparent. Numerous cheap editions of these classics abound on the bookstalls. Even the humblest library boasts a copy of Sheridan's and Goldsmith's plays, and everyone interested in the drama can quote almost as effortlessly from The Lady of Lyons as from Romeo and Juliet. Moreover, the futility of "notes" to a play like Richelieu—frankly negligent of historical fact—will strike most readers as absurd.

For all that, Mr. Brown is to be commended for the painstaking care he has taken in the preparation of the work. He admits that he knows nothing of The Bellows Mender, from which Bulwer received his inspiration for The Lady of Lyons. He gravely instructs the reader that "Whistle-Jacket" was "perhaps the name of a race-horse," and that *Dullissimo Macaroni* means the "dullest Macaroni." Mr. Brown is, in fact, careful throughout to leave no doubt in the mind of the reader regarding any topical allusion.

The final paragraph of Mr. Brown's preface probably indicates his knowledge of the English drama. "In later times," he says, "Browning, Swinburne, and Tennyson have all written dramas, but either because they are lacking in dramatic power or because the poetic drama has become a thing of the past and audiences want something different, the poets are left aside and people go to hear the productions of such authors as T. W. Robertson, Tom Taylor, Dion Boucicault, and W. S. Gilbert." Here, as Mr. Squeers would remark, is richness! If Mr. Brown were at all abreast of the modern drama he would know that Tom Robertson and Tom Taylor are almost as unknown on the stage to-day as Browning and Swinburne. Boucicault gets an occasional revival, but nothing from W. S. Gilbert's pen holds the stage save the libretti of his comic operas.

MAUSOLEUM FOR J. K. EMMET.

Mrs. J. K. Emmet, widow of the famous "Fritz" Emmet, intends to have the body of the late comedian exhumed and placed in a mausoleum. Early in 1895 young Emmet had a massive granite tombstone erected over his father's grave in the Albany cemetery. It faced south, and on its front in polished letters was the name "Emmet," and on the northern side the dates, "1841-1891." At either end of the massive stone were the letters: "A. M." and "J. K. E." At the foot of the grave was placed a granite marker bearing the word, "Father."

Mrs. Emmet has since purchased a lot near the original plot and given a New York firm an order for a handsome mausoleum, to be erected thereon. Mrs. Emmet's affection for her husband was deep, notwithstanding their matrimonial differences.

The mausoleum will be of rough granite with windows of cathedral glass. Double doors of bronze are decorated with appropriate figures in a network of open bronze. The interior is finished in gray marble. Over the door, just under the cross, is the inscription: "J. K. Emmet."

"JAKE" ROSENTHAL, AUTHOR.

Although J. J. Rosenthal, business-manager for Broadhurst Brothers, is known to be one of the busiest of men in town these days, he has nevertheless found time to compile and edit a book of stage stories. This latest contribution to dramatic literature is entitled, "Over the Footlights; Stage Stories Scissored, Stolen and Suggested by J. J. Rosenthal." Those who have examined the advance proofs of the work say that it represents the choice cullings of the press agent's pen. Numerous illustrations of theatrical favorites will illumine the pages. The book will be on sale at the news-stands within the coming week, and it is understood that Mr. Rosenthal's name will be proposed for membership at the next meeting of the Authors' Club.

BURR McINTOSH ON HIS WAY HOME.

Harry Doel Parker received a letter yesterday afternoon from Burr McIntosh dated "Camp Kooba Hella, two miles east of Siboney, Cuba, July 11." He wrote that he was nearly well, but the hospital surgeon insisted upon his resting until July 17. James O'Donnell Bennett, the youthful dramatic editor of the Chicago *Journal*, shared the same tent with McIntosh. Mr. Bennett has since arrived in this city, having recovered quickly from a light attack of the fever. Mr. McIntosh was the very first person among the Americans to be stricken with the fever and the first to be sent to the hospital. Manager Parker says that he expects Mr. McIntosh will be back in this city by Aug. 1.

THEY KNEW THE SOUND.

While the twenty-five horses that Jacob Litt used in his production of Shenandoah, at McVicker's Theatre, Chicago, were being taken to that theatre one day last week, a bugle sounded the signal to charge. Most of the horses had seen cavalry service, and at the sound of the bugle they broke from the hostlers who were leading them and started at a gallop down the street, making a lively chase necessary in order to catch them.

BERNARD READY FOR WAR.

Adolph Bernard, of the Actors' Fund, is sharpening his sword in expectation of an immediate call to Porto Rico. Friday he received the following message from Colonel James G. Greene, at Chickamauga: "Are you still willing to accept a commission?" To which Mr. Bernard replied: "Yes, am ready to start at once." Mr. Bernard ranks as Quartermaster Sergeant of the Second Battery.

GOSSIP OF THE TOWN.

Jake Schwarz's Grand Opera House, at Waco, Texas, is being vastly improved, and will reopen early in September. Mr. Schwarz says: "My debut in theatricals occurred when, as a small boy, I swept the stairs of the Brenham, Texas, Grand Opera House for a pass to see John Templeton and Little Fay."

Kate Bartlett, who has been traveling in Europe for a year, is now in Naples. She has written vividly of the wonders of the late eruption of Mount Vesuvius, of which she was an eye witness.

Roland Reed was banqueted on July 23, at the Hotel Rudolph, Scranton, Pa., by Fred C. Hand. A party of prominent citizens enjoyed a sumptuous repast, and speeches were made all around.

Ollie Mack, of Murray and Mack, and Kittie Beck were married on July 23, at Richmond, Ind. They will visit Mr. Mack's home at Centreville, Ind., until Aug. 15, when rehearsals for next season will begin at St. Paul, Minn.

Charles Stanley, who played the constable in The Royal Box last season, will be cast for a strong character part in the new play of the French Revolution, which Charles Coghlan will present in January.

Emily Rigl returned to town yesterday. Rehearsals will shortly begin for the new Russian play, Vladimir, in which Miss Rigl will be seen in the leading role.

George W. Wilson, the former favorite of the Boston Museum, is expected to arrive from Europe next week. He will star next season in a repertoire of old Musuem successes.

P. F. Shea, the owner of several Springfield, Mass., theatres, has leased the new theatre at Worcester, Mass., which is to be called the Park, and is negotiating for the lease of the Worcester Theatre in the same city. It is reported that Mr. Shea is also after Lothrop's Theatre in Worcester. If he is successful in controlling the three theatres he would play high-class vaudeville at the Park, first-class attractions at the Worcester, and Lothrop's would be continued on its present line.

Fred M. Mayer, formerly connected with Fanny Davenport's company, will be the business representative next season of Louis Mann and Clara Lipman in The Telephone Girl.

James Kyrle MacCurdy, who was very successful last season in Augustin Daly's comedy, A Night Off, playing John Drew's original part, Jack Mulberry, in a manner that won for him high praise from the press of New Orleans and other Southern cities, may soon appear with a stock company in juvenile roles or productions.

The Opera House at Decorah, Iowa, was destroyed by fire July 19. C. J. Weiser, who managed the Opera House, reports that the theatre cost $35,000, and will be rebuilt at once. It is expected that the new Opera House will be completed by Nov. 1.

Selena Johnson has denied the published report that she is soon to be married to Duncan Preston.

Harry F. Curtis writes that the Knoll-McNeil-Curtis Comedy and Novelty company will open their season at Johnstown, Pa., on Aug. 29.

Hennessy Leroyle has engaged his company for Other People's Money, and will leave for Chicago this week.

Lorin J. Howard's Held by the Enemy company will open Burt's Theatre, at Toledo, on Aug. 25.

Charles A. Smiley is engaged temporarily in a commercial speculation at Portland, Ore. He will act the coming season, and he is looking for an engagement.

George W. Wilson, who is traveling abroad, sends a greeting to THE MIRROR from Frankfurt, where he was on July 14.

Pipe dream projects continue regarding the Olympia. As a matter of fact, although various proposals have been made to the New York Life Insurance Company, no disposition has yet been made of Hammerstein's folly.

The company that presented in London the Hoyt farce, A Stranger in New York, arrived in this city on Sunday.

Frederick Warde's daughter and two other girls narrowly escaped drowning at White Lake, N. Y., last Saturday, their boat capsizing. They were rescued by Charles Fredericks, of this city.

The Highwayman opens at Manhattan Beach Aug. 8.

The McCoy Sisters, of A Stranger in New York, have had the misfortune to lose their pet dog, "Nack," who fell downstairs, breaking one of its hind legs and paralyzing the whole body. A veterinary surgeon vainly tried to save the dog's life, and chloroform ended it.

Delphine Perrault has returned from Atlantic City to begin rehearsals with Two Little Vagrants, in which she will play the part of Claude.

C. E. White, manager of the Opera House, Faribault, Minn., will be in the city for another week.

The James Neill Stock company is playing a five weeks' engagement on Walker's "Bread Basket" circuit. The gross receipts for the first week (July 11) at Winnipeg was $2,751.85. The company plays Winnipeg three weeks and Grand Forks and Fargo one week each.

Scotson Clark, whose posters for At Gay Coney Island attracted much attention last season, has completed some equally artistic designs for Casey's Wife.

Joseph Physioc is painting the scenery for Casey's Wife.

The members of The Heart of Maryland company, with the exception of Mrs. Leslie Carter, arrived in town last Sunday from London. Mrs. Carter has gone to Switzerland for a short rest.

Harrington Reynolds has been confined to his rooms for the past week suffering from acute appendicitis, but is now in a fair way to recovery.

Human Hearts will go out next season under the management of Will E. Nankeville, who will have two companies presenting Hal Reid's popular play. The scenery will be a complete one. A few vacancies are still unfilled in his organizations.

AUBREY BOUCICAULT.

A MIRROR man paid a morning call upon Aubrey Boucicault one day last week at his studio in Carnegie Hall. Mr. Boucicault's right arm is still suspended in a sling—the result of a too realistic struggle in The Ragged Regiment. He gave the MIRROR man a cordial grip with his left hand, and, leading him to a snug window seat overlooking the rooftops of Greater New York, fell to discussing his plans and projects.

"I returned from England with my trunks loaded with plays. I have ten manuscripts in which I place great faith. One is a costume play of the Louis XIV. period, called A Court Scandal, which I expect to produce on my own account. Then I have The Bungalow, by Fred Homer, which ran for 300 nights at Toole's; My Soldier Boy, by Alfred Maltby, the comedian who visited this country some years ago to produce The Balloon; Papa's Wife and The Lady Wrangler, two musical comediettas by Seymour Hicks and Ellaline Terriss; Le Pigeon, which had a long run at the Cluny, Paris; The Squireen, an Irish play in which I collaborated with Robert Buchanan, and When All the World Was Young, a charming three-act comedy. During my stay in London I wrote three plays—George Edwardes will produce one of them during the coming season. I also went in for lyrical writing. "Pat For Your Baby" will soon be published, and "The Gingerbread Doll" is to be sung next year by Lettie Lind. George Edwardes liked it immensely and bought it from me for Miss Lind."

"Do you intend to star again next season?"

"No; I haven't the starring bee. If I could go out under assured good management like Mr. Sothern, I might feel some ambition to star. I don't believe in starring unless under good auspices."

"And the Irish plays of your father?"

"Not a penny in them for first-class theatres. In the popular-priced houses they would make money. Since my return I have had no less than three offers to star in the Irish plays in the second-rate theatres. I declined with thanks. If I can't play on Broadway, count me out."

"You think, then, that the Irish drama is dead?"

"Yes, and I don't pretend to energy or genius enough to resuscitate it. It has been degraded and prostituted to the depths. All the things they call Irish plays nowadays are my governor's grand old classics butchered, distorted and vulgarized. I don't want to boast about my father's genius—he doesn't need me to put him on a pedestal; he was up there years ago. But I am bound to express my belief that the governor is the Alpha and Omega of Irish drama. Beyond Boucicault, nothing."

"You saw less of your father than your brothers and sisters?"

"Humph! Yes and no. The others may have been with him for a longer period, but I doubt if they knew him more intimately. I lived with him as a youngster for a year in London while he was writing The Jilt, and I was with him night and day sharing his every thought. The Jilt is a play—the best my father ever wrote!—that was killed outright by the unjust, malicious condemnation of the press. The Jilt is literature. If you haven't read it you have a treat before you."

"Have you any further aspirations for comic opera?"

"No; comic opera, like Irish drama, has reached the depths of degradation in this country. Think of the comic operas we used to have—Madame Favart, La Mascotte, Olivette, Patience, and Iolanthe!—and compare them with the things of to-day. I remember Fred Leslie in Madame Favart—quiet, legitimate, funny. Contrast him with the comedians of this time. One of them runs halfway up the side of the proscenium, falls backward and does a flipflap. The audience scream with laughter. 'Great comic opera comedian.' But I don't see where it comes in. Do you?"

"You were in London at the time of Nellie Farren's big benefit?"

"Yes, last March. Everybody who was anybody was there. I went on in The Harlequinade as the butcher boy. They honored me by giving me a few lines. Why, some of the most prominent English actors simply went on without a line to speak. The enthusiasm was tremendous. You can't imagine anything like it."

"You also played at the Criterion during your London visit?"

"I happened to be in Paris when Mr. Wyndham sent for me to play my old part of Adolphus in Betsey. Nine years before I had played Adolphus at the Criterion, but of course I'd forgotten it entirely. I studied and played it again at eight hours' notice. After the performance I sent a note around to Mr. Wyndham, 'Have you anything to suggest?' and he wrote back: 'Don't change anything. Your performance is perfect.' This reply of Mr. Wyndham's, written on a sheet of telegraph paper, I treasure as a certificate of my ability as an actor."

"And now, Mr. Boucicault, let me have your biography."

"I have been on the stage twelve years. Was born in London June 23, 1869. Educated at Eton and at the College of London. Made my first appearance in '86 with Kate Claxton in St. Louis, playing Pierre in The Two Orphans. Next I went with my mother, Agnes Robertson, in Bartley Campbell's piece, My Geraldine, playing Teddy Cregan, originally played by W. J. Scanlan. After this engagement we returned to London, where I played the Hon. Bob Joy in The Don with J. L. Toole. I next went to the Criterion to play Adolphus in Mr. Wyndham's revival of Betsey. In the spring of '91 I came to this country to produce The Squireen, written by Robert Buchanan and myself, in which I hoped to bring my mother before the American public again. I couldn't find the right kind of backing, so the play was never produced. After playing Charles Marlowe in Stuart Robson's revival of She Stoops to Conquer, I came to this city to produce The English Rose at the Twenty-third Street Theatre. The play had had a long run in England, but it failed here. The title was singularly inappropriate for an Irish play. The following season I started out with E. J. Henley. We did The Favorite, a play of my own, Captain Herne, and The Shaughraun, in which I played Con and Henley was Harvey Duff. We were in San Francisco and Teddy wanted to come East and do Captain Herne. I knew this piece would be a failure, and I refused. I was willing to stay with Teddy if he would play anything else, from Hamlet to Box and Cox. But he thought he saw something in Captain Herne and so we separated. I joined Mansfield and afterward the Coghlans. In '94 I went into comic opera, playing with Camille D'Arville in Madeleine, and afterward in Kismet. I opened the following season by appearing in three different pieces within four weeks—Other People's Money, The Globetrotter, and Leonardo. Then I revived the Irish plays, first at the Bowdoin Square Theatre in Boston, later at the American Theatre in this city. The Shaughraun might easily have run for several weeks to big receipts. Nothing but the stupidity of the management prevented this engagement from being a big success. In the following June I sang the Major in Patience with the star cast at the Herald Square Theatre. Mr. Dixey was the Bunthorne, and Miss Russell, Patience. In September, '96, I married Miss Nellie Holbrook, daughter of the late Isaac Holbrook, of this city. I played a few vaudeville dates over the Keith circuit with Will Bernard, and then went abroad with my wife. In London I resumed my old part in Betsey, and also played with Paul Arthur in My Friend the Prince, known on this side of the water as My Friend from India. There you are! That's all I know! Call again!"

THE WILL OF THE LATE SAMUEL FRENCH.

The provisions of the will of the late Samuel French, play publisher, have just been made known in London. The deceased bequeathed £10,000 to the second Mrs. French, now a comparatively young widow; £30,000 to his son, T. Henry French; and annuities of £25 each, for eight years, to W. Lestocq; H. Cresswell, a clergyman who once wrote plays with Lestocq; Arthur Law, author of The New Boy; and F. Moy Thomas, son of Moy Thomas, dramatic critic of the London *Daily News*.

GEORGE W. MONROE'S NEW PLAY.

George W. Monroe will star next season in Her Majesty, the Cook, a new farce by William F. Carroll, opening about Oct. 1, with entirely new outfit, under management of James P. Colton.

HELEN MACBETH IN LONDON.

Helen Macbeth made such a favorable impression as Phœbe in the London production of The Heart of Maryland that she has been offered the leading ingenue role in the new comedy by Anthony Hope and Edward Rose, which is to be done at the Court Street Theatre in October, and it is not unlikely that she will accept the offer.

Miss Macbeth is the daughter of a Michigan physician. In 1895 she began studying for a stage career with Rachel Noah at Boston, Mass. During the season of 1895-96 she was intrusted with ingenue parts in Mrs. Fiske's company, and acquitted herself so well in that line of work that she was engaged by Daniel Frohman for the Summer season of the Lyceum Stock company.

Last season she played Blanche Oriel during the run of The Princess and the Butterfly at the Lyceum.

HELEN MACBETH.

THE BLUE ROSE SUCCEEDS.

Madame Anita Vivanti Chartres' play, The Blue Rose, has been successfully presented at the Teatro del Sole, Bologna, Italy. The play was written for Duse, but, owing to her indisposition, it was enacted by Madame Gramatica. Duse, however, has secured the rights for production outside of Italy, and she may present it here next season, as two managers are said to be negotiating with her for an early reappearance in America. The title of Madame Chartres' play, The Blue Rose, refers to the unattainable felicity for which all strive in hopeless endeavor. An æsthete in the play remarks that had God been a poet He would have made the rose blue instead of red, since red is a color so far from poetic.

LAND OF THE SKY.

Special Excursion Rates to Mountain Retreat.

HIGHEST LAND EAST OF THE ROCKIES.

For the second summer assembly of the International Christian Workers' Association at Mountain Retreat, for fifteen days, August 16th to 30th inclusive, Railroad Station Black Mountain, North Carolina, Southern Railway will sell round trip tickets for one fare. Going tickets can be purchased August 13th to 24th inclusive, and are good returning until and including September 3d. Mountain Retreat is a Christian community and health resort similar to Ocean Grove, New Jersey, located in the heart of the Appalachian Mountains, 12 miles east of the great Vanderbilt estate of "Biltmore," and 15 miles east of Asheville.

Altitude varies from 2,500 to 3,700 feet. Invigorating mountain air, pure water, and most delightful and accessible place on the American continent in which to spend a Summer vacation. Cool, comfortable; reasonable hotel rates; mountain climbing second only to Switzerland and the Rockies.

Low rates of the Southern Railway give exceptional opportunity to visit this beautiful section of country. Assembly is under the direction of the Mountain Retreat Association, of which Rev. Floyd W. Tomkins, D.D., Rector of Grace Church, Providence, is President. Music of the Assembly under the direction of the famous Gospel singer F. M. Lamb. Low rates are open, by direction of the Association, to all who desire to attend.

Tents and camps can be set up on the grounds for a nominal charge.

For further particulars address A. S. Thweatt, E. P. A. Southern Railway, 271 Broadway, New York. • • •

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P. W. L. AFFAIRS.

The programme at the social meeting of the Professional Woman's League, held at the League's rooms yesterday afternoon, included recitations by Mary Breyer, Hattie Mefflen, Etta Hudgins, and Mrs. W. G. Jones; and songs by Mrs. Westover Alden and Carrie Henderson. The meeting was in charge of Hannah Ingham Stetson. The League's August Literary Day will occur next Monday.

ENGAGEMENTS.

Lee Dougherty, as stage-manager for A Sure Cure.

Josie Hart, for Frank Tannehill's Nancy Hanks company.

Charles Bassett, for the part of Rudolph in La Bohème, to be sung by the Imperial English Opera company.

Carolyn Daniels, as second prima donna with The Bostonians. She is a pupil of Eugenia Pappenheim.

Marion Chester, for the New England Comic Opera company, one of the organizations controlled by the Imperial Amusement company, of which Milton Aborn is general manager.

Among the late engagements made by Manager Edwin P. Hilton for The Gay Matinee Girl company are Conroy and Loring, and Charles Lawrence, the actor and baritone singer.

Elizabeth Field, for Jacob Litt's Shenandoah.

William Blaisdell and Clara Livigne, for important roles in Charles H. Yale's new spectacle, The Evil Eye.

Cecil Owen, George B. Howard, and Flora Dorset, for Hiatt and Hall's Metropolitan Stock company.

Arthur Cogliser, for the lead, and C. W. Goodrich, for the heavy role, with The Span of Life.

For Miller and Freeman's At Gay Coney Island: Tony Hart, Charles L. Willis, and Mattie Lockette.

Fred. Mower, re-engaged for Walter Perkins' My Friend from India company.

E. B. Tilton, to play the Lieutenant in Under the Red Robe.

For Oliver Byron's Gotham Stock company: H. H. Horton, Frank Hodge, and Pearl Revere.

By Manager Joe W. Spears for Murray and Mack in Finnigan's Ball: Murray and Mack, Billy Van, Delmore and Wilson, Frank Walters, Harry S. Happing, musical director; F. H. Mathews, agent; Trumbull Sisters, Mae and Fannie; Kittie Beck, Reine Gale, Mona Carrington, Blanche Creago, Constance Windom, Kittie Hawthorne, Smith Sisters, Mary and Alice; Jeanne Riley, and Julienne Treenie, opening at St. Paul, Minn., on Aug. 28.

Dolan and Lenharr and Robert McWade, Jr., with Davis and Keogh.

Joseph Desberger, with the International Opera company as business-manager.

Lottie Walton, Reed and Halvers, and Alfred Harston, for Finnigan's 400.

Gavin H. Harris, with J. Al. Sawtelle.

Eleanora Allen and Frederic Sumner, after a six-weeks' Summer engagement with the H. R. Jacobs Stock company at Ottawa, to play Nydia, the blind girl, and Apaecides in Palmer's production of The Egyptian of Pompeii.

Nellie Maskell has signed with Manager Ed Stair for Kelly and Mason's Who Is Who company, opening Aug. 16.

Joseph O'Mara is expected to arrive from Europe this week, in time to begin rehearsals with The Highwayman, which opens at Manhattan Beach Aug. 8.

For Sullivan's Troubadours, Nelson, Mackenzie, and Sullivan, proprietors; H. Brooks Hooper, manager; A. Allen, stage-manager; C. E. Mackenzie, electrician; J. F. Bartlett, property man; Joe A. Hardman, press representative; C. L. Hamer, musical director; Charles B. Nelson, Mamie Milledge, Joe A. Hardman, Flora, Archie Allen, Geraldine Glee, C. E. Mackenzie, Ed P. Sullivan, Emily Lascelles, W. J. Hurley, J. W. Gibbons, Leah Starr, Gerald Glee, C. L. Hamer, and Master James C. Whitely, season opening at Plainfield, N. J., week of July 25.

Will Mandeville, for De Wolf Hopper's part in El Capitan. Eloise Mortimer for the prima donna role, and Madeline Lack for the part formerly played by Edna Wallace Hopper.

Professor A. Howard, as musical director for Edward and Lubbe Blondell in A Cheerful Idiot.

Ed E. Salter, who was last season business-manager for Stuart Robson, has been engaged by Brandt and Brothers for the executive staff of their new comedy, Why Smith Left Home.

Charles A. P. Johnson, for The Evil Eye.

Sam J. Ryan, George W. Larsen, Jessie Charron, Libbie Kirke, Lillian Morris, and Gertie Palmer, to support Katie Rooney in The Girl from Ireland.

For the Alma Chester company: Daisy Beverley, Norma Yeager, Emma Whittle, Irving White, Will J. Kennedy, J. P. Clark, Caro Miller, H. E. McKee, H. T. Lee, H. H. Power, J. C. Welsh, T. J. Meads, C. W. Otis, Thomas West, R. Paterson, and Little Pansy. The season will open on Sept. 5, at Glens Falls, N. Y.

La Petite Adelaide, with the Rogers Brothers.

W. J. Ferguson, M. A. Kennedy, and Sadie Martinot, for La Tortue.

Marie Dantes, to play the Widow in Hoyt's A Milk White Flag.

THE VAUDEVILLE STAGE

A HIT IN THEIR NATIVE LAND.

THE SISTERS ENGSTROM.

The Sisters Engstrom, Lillie and Ellen, who have been spending their vacation in their native city, Stockholm, accepted late in June an engagement at the Crystal Palace, the principal Summer garden of Sweden. Their stage debut in their home city has been such a pronounced success that they are still retained as headliners and heavily featured as the "Swedish-American Chansonettes." All the papers have printed their pictures with enthusiastic notices, and they have introduced to great applause their repertoire of popular American songs, led by the inevitable "Beer, Beer, Glorious Beer," which won fame for them here. The sisters have received several offers to remain all next Winter in Stockholm, but have been compelled to decline, as they had arranged to return to America next month for their fourth season with the Rentz-Santley company. They have secured a number of foreign novelties to be introduced here in their act. Lillie Engstrom, who suffered much from throat trouble last season, being unable to sing at times, has been greatly benefited by an eminent Swedish specialist, and is assured that her voice will be restored to strength next season.

THEATRES AND ROOF-GARDENS.

Pleasure Palace.

Lillian Burkhart presents for the first time at this house her successful comedietta, A Passing Fancy, by Grant Stewart. She is assisted by Caryl Wilbur. Williams and Walker make their reappearance after a long absence, with new songs and specialties. The others are the Carl Damann Troupe of Acrobats, Imro Fox, the comic conjurer; Rice and Elmer, comedy bar artists; the Tyrolean Troubadours, warblers; Mack and Norman, comedy duo, and Joseph P. Carey, illustrated songs. The war-graph remains a feature.

Proctor's.

The National Opera Comique company is in its third week, and presents a condensed version of The Chimes of Normandy. Clement Bainbridge and Ida Van Siclen make their vaudeville debut in Augustus Thomas' one-act farce, That Overcoat, which is seen for the first time in vaudeville. The others are Servais Le Roy, illusionist; Professor Leonidas' cats and dogs; Cole and Johnson and their company, in a quaint coon entertainment; Kathleen Warren, soubrette; Jane Whitbeck, comedienne; the Freeze Brothers, tambourine spinners; the Marinellas, ring performers; John C. Leech, comedian; Williams and White, blackface comedians, and Alfred Arnesen, equilibrist. The war-graph remains.

Koster and Bial's.

Cook's Tour, the burlesque which is now in its eighth week, continues its run. The vaudeville bill on the roof enlists the services of Lafayette, the versatile entertainer; the Four Emperors of Music; Provo, juggler; Cook and Sonora, comedy duo; the Du Held Quadrille dancers; Sherman, contortionist; Allene and La Rue, dancers; Anna Suits and her pickaninnies, and the Eldridges, colored comedy duo. Max Gabriel's orchestra is a feature.

Tony Pastor's.

Lew Dockstader is playing his last vaudeville engagement prior to beginning his tour with Primrose and Dockstader's Minstrels. The other performers are the Donovans, Irish comedy duo; Genaro and Bailey, dancers and cake-walkers; Lawrence and Harrington, in their tough specialty; Bertina and Crouch, contortion dancers; the Three Westons, musical act; the Dawsons, character change artists on roller skates; Collins and Dailey, comedians; the Three Droles, contortionists; Clare Palmer, vocalist; Whitelaw and Stewart, comedians, and Dryden and Leslie, Irish comedians.

American Roof-Garden.

Fields and Lewis, the comedians, head the bill, which includes Annie Myers, Eloise Mortimer, Mattie Wilkes, Hodges and Launchmere, Davenport Brothers, James Richmond Glenroy, Amy Durant, Etta Albion, Martland Tyson, and Mlle. Jeannot.

Keith's Union Square.

Grace Sherwood and a special company present the farce, That Lawyer's Fee, made popular by Rosina Vokes. The other performers are George W. Monroe in his Aunt Bridget specialty; Jeanne Franko, violinist; Dillon Brothers, parody singers; Alburtus and Bartram, club jugglers; the Three Everetts, equilibrists; Harris and Fields, Dutch comedians; Edwards, Kernell and Williams, eccentric comedians; the Newsboys' Quintette; Conroy and McFarland, comedians; Lew Randall, dancer; Watson and Phillips, sketch team, and the Takazawa Japanese Troupe. The biograph and Timely Topics Views are retained.

Central Opera House.

The Clover Trio, refined songstresses; Mr. and Mrs. Tom McIntosh, colored performers; Emerson and Onecaga, sketchists; Nolan and Mack, comedians; Ford and Dot West, comedy duo; the La Velles, dancers; Bennetto, contortionist, and Barton and Eckhoff, musical team, form an attractive bill.

Casino Roof-Garden.

The Frivolity Ballet, with new music by Edward E. Rice, is a new feature. Other attractions are Alice Atherton and "the singing watermelon;" Maud Courtney, in an original singing specialty; Nellie Hawthorne, comedienne; Mildred Howard De Grey, barefoot dancer; Ernest Hogan and his assistants in The Origin of the Cake Walk; Arthur K. Deegan, baritone; Mlle. Bartho, dancer; Belle Davis and Adelina Roattino, vocalists; Edwin French, banjoist; Sig. Ricci, violinist, and Amorita, dancer.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The new arrangement of the rear part of the music hall with tables and chairs met with much favor, and on the nights when the thermometer was not too busy, excellent audiences were on hand to enjoy Cook's Tour, in which Josephine Hall, Marie Dressler, Ada Lewis, Irene Bentley, Jacques Kruger, Martie O'Neil, Harry Kelly, and the other members of the cast continued to disport themselves. The roof was crowded every evening, and the cool breezes, refreshing beverages, sweet music and vaudeville helped to chase the torrid hours away. The Rogers Brothers finished their fourteen weeks' engagement. Their success was as great as ever and their gags and songs met with plenty of approval. Lafayette's imitation of Sousa made a hit as usual, and his other work went very well. Interesting acts were furnished by the Four Emperors of Music, the Dunbar Sisters, the Couture Brothers, Sherman, the Du Held Quadrille Dancers, Vinie De Witt, and De Camo. Max Gabriel's Orchestra was also a pleasing feature.

CASINO ROOF-GARDEN.—Maud Courtney, the gifted mezzo-soprano, made a very modest debut here on Sunday evening, July 17, and scored such a decided hit that on Monday evening and for the rest of the week she had one of the star places on the bill. Her success throughout the week justified the action of General-Manager E. D. Price in thus placing her, and there is no doubt that she will remain one of the features of the roof for the rest of the season. She sang E. E. Rice's song, "Hush, Little Girl, Don't Cry," and a medley made up of several well known songs, including "The Suwanee River," "My Old Kentucky Home," "Tramp, Tramp, the Boys are Marching," and "When Johnny Comes Marching Home." In the latter song she used the name of "Teddy" instead of "Johnny," and the reference to the doughty Rough Rider aroused tremendous enthusiasm. During the medley, which was very prettily arranged, Miss Courtney was frequently interrupted by applause, which means a great deal, as the patrons of this roof are fond of their ease and seldom bother applauding unless they are particularly well pleased. Nellie Hawthorne, whose popularity continues to increase, sang "It's Sunshiny Weather When We Are Together," "The Girl in the White Silk Dress," and also introduced "Military Mollie," which caught the fancy of the house and caused the feet of the spectators to move in time with the catchy music. Miss Hawthorne's crimson tights were particularly appropriate for this song, which she sang with great ginger. Maryland Tyson, Minnie Stoler, and Adelina Roattino all sang sweetly and won well deserved encores. Ernest Hogan continued to make big hits in his specialty, in which he sang "All Coons," as he alone can sing it, and in The Origin of the Cake Walk, in which he is assisted by a large chorus. The other attractions, nearly all holdovers, were Alice Atherton, Arthur K. Deegan, Amorita and the Sailors' Ballet, Sig. Ricci, the Three Gardner Brothers, Catherina Bartho, and Edwin French.

PLEASURE PALACE.—Mrs. Charles Peters made her vaudeville debut in a sketch called The Widow Flaherty, the authorship of which was not mentioned in the programme. The plot concerns the anxiety of a young actress about a new play in which she is to appear, and the good natured advice which is dealt out to her by an old Irishwoman who lives in an adjoining apartment. The young author of the play is also introduced, and he and the actress go through a rehearsal of one of the scenes, while their Celtic friend holds the prompt book. The sketch is very flimsy and did not afford Mrs. Peters the opportunity she should have had to show her talent. Of course, she looked the part to perfection and spoke her lines with good effect, but there were not enough good lines to enable her to make a decided and lasting impression. Mrs. Peters understands the genuine Irish character thoroughly, and it is a pleasure to watch her performance. When she has her sketch revised and secures more "fat" for herself, she will have a valuable vaudeville property. She was assisted by Alice Irving and Soldene Powell, who were quite satisfactory. Servais Le Roy did some neat sleight-of-hand tricks, and puzzled everybody with his smart illusions. Lucy Nelson presented her unique specialty, in which she imitates the chirping of birds so successfully, making a decided hit. Arnesen, an equilibrist, was seen in some very difficult feats, finishing with a one-hand balance on a chain swung across the stage. He was warmly applauded. Emma Francis, a good-natured looking young girl, introduced a very diverting dance, in which buck and wing steps, somersaults, handsprings and funny walks were mixed up in pleasing fashion. Clifford A. Wiley's fine baritone voice was heard to advantage in some high-class selections. Mudge and Morton made a hit in their refined musical act. Professor Leonidas' wonderful cats and dogs pleased everybody, especially the children. Others in the bill were White and Williams, C. W. Williams, Lowell and Lowell, and Hodgkins and Leith. The war-graph and Fred Watson made their accustomed hits.

TONY PASTOR'S.—In spite of the moist, hot weather, Pastor's patrons gathered in goodly numbers to enjoy the excellent comedy bill provided for them. Heading the programme were the evergreen favorites, Canfield and Carleton, whose quaint operatic burlesque made as pronounced a hit as though it had never been seen at this house before. Miss Carleton introduced a new song called "Mary, Quite Contrary," which she sang very well indeed. Fields and Lewis, the "hot tamales," had some new war talk which was above the average, and some other talk which, while a trifle familiar, kept the audiences in the best of humor. Charles E. Grapewin and Anna Chance appeared in their sketch, A Jab of Keeley, which was among the best things on the programme. Mr. Grapewin's conception of the German who gets twisted in his thoughts and words is excellent. His characterization is filled with quaint little touches and surprises which make it a source of delight to those who appreciate clever comedy work. Miss Chance sang a ballad excellently and assisted Mr. Grapewin very satisfactorily. The Ford Brothers repeated the hit they made here a few weeks ago in their dancing specialty. The Lavelles were especially good in the "limber girl" portion of their act. Conway and Leland cracked jokes at one another's expense and did lots of odd tricks. Maud Bradley sang "The Wedding of the Chinee and the Coon," with a very small supporting company. Beeson, Black and Lula did a little of everything in their hodge-podge sketch. Ford and Dot West, Allyn and Lingard, Mlle. Oceana, W. W. Bois, and Barton and Eckhoff were also in the bill.

KEITH'S UNION SQUARE.—The bill was unusually interesting, as it contained some novelties which, while not of a startling nature, nevertheless were pleasing. James Horne, programmed as "the popular and talented light comedian," was starred in the big black type so dear to the hearts of those who tread the boards. Mr. Horne was seen in a farce called An Awful Fix, in which he impersonated a young man who is supposed to be equal to any emergency, and who extricates himself from a number of embarrassing situations by means of his cheek. Mr. Horne was a trifle too deliberate in speech and movement to be entirely successful, but he played carefully and by working up some enthusiasm toward the end of the piece succeeded in winning a good many laughs. He was assisted by Charlotte Dean, Justin Adams, and Ella Craven. Miss Dean made a very pleasing impression in the role of a young woman who becomes entangled in the complications brought about by the working out of the plot. She has a well-modulated voice and spoke her lines excellently. Mr. Adams and Miss Craven were quite good as typical old stage folks. The hit of the bill was made by Nick Long and Idalene Cotton, who appeared in a skit called Managerial Troubles. With a modesty which is very rare, they allowed the name of the sketch to have the large type, while they were content to go in underneath in the letters generally used for the "three a day" people. In the sketch Mr. Long is a stage-manager who is in search of a soubrette. Miss Cotton enters looking for a place. After a few words she disappears into an adjoining dressing-room, from which she emerges as a French maid. When she has aired her dialect, she goes off and makes another change. This time she is an Italian woman of the tpye common in Mulberry Street. She is an expert in the "Dago" dialect and gives an imitation of Duse in Camille, which the audience applauded on principle. Her next effort was an imitation of Vesta Tilley, singing "By the Sad Sea Waves," which was fairly good. Her imitation of Paquerette also met with approval. She finished with an imitation of Mrs. Fiske in the murder scene from Tess of the D'Urbervilles, which was excellent. She had evidently made a close study of Mrs. Fiske's methods, as she paid great attention to the small details which so many mimics omit as unnecessary. The sketch wound up with the duet from The Girl from Paris, in which both stars got a chance to show their talents. Mr. Long was suffering from a sprained ankle, and of course could not move around very briskly. He made a hit during one of his partner's changes by reciting the story of the French soldier who saved Napoleon's life. Gus Williams surprised his friends by putting on an almost entirely new act. He began by reading a lot of funny war bulletins through a megaphone, which carried his words to the smallest boy in the gallery with great distinctness. The material and the method were funny, and Mr. Williams is to be congratulated. He also recited a poem called "All That Glitters Is Not Gold," and of course played his little "Sweet Bye and Bye" piano solo. Larry Dooley and James Tenbrooke were seen in a blackface talking and singing sketch. The prospect looked blue when Tenbrooke began his share of the act with that story about the trousers which needed to be shortened and which ought to be laid away in the same vault with the jest about the man who doesn't pay his board and gets the neck of the chicken. They redeemed themselves, however, with some good singing, but they would do well not to take any more chances with the trousers gag. William Josh Daly, a newcomer in vaudeville, who has been a favorite entertainer at clubs and concerts in this city for years, made a decided hit with some dialect imitations and songs. The proof of the fact that "good fun lasts forever" is shown by the way in which Daly gets laughs with the material originated by the late lamented J. W. Kelly. Mr. Daly ought to prosper in vaudeville, and when he gets a chance to size up his audiences he will become a great favorite. Imogene Comer sang some new ballads excellently. The Carl Damann Troupe did some startling acrobatic work. William Payne raised plenty of laughs with his banjo monologue. A pretty dance by the Helston Sisters, good xylophone playing by the Musical Johnstons, a smart bicycle act by Merritt and Newhouse, jokes and dances by Fields and Loring, coon songs by Laura Bennett, equilibrism by Gus Garholt, and the Timely Topics Views were other pleasing features. A realistic picture of the landing of our troops under fire on the shores of Cuba shown on the biograph aroused great enthusiasm.

PROCTOR'S.—Lillian Burkhart, who has been enjoying her vacation for some weeks, returned to her pleasant task of entertaining the public last week. She looked very well indeed, and played with her usual charm in Grant Stewart's pretty comedietta, Dropping A Hint, which is one of the best things she has ever done. Her touch is as sure as ever, and the pleasure she gave Proctor's patrons was shown by the amount of applause bestowed upon her. Caryl Wilbur supported Miss Burkhart admirably and won his share of the honors. The National Opera Comique company (reorganized) gave a short version of The Bohemian Girl. Nearly all of the principal songs were sung, but there was scarcely any attempt to convey an idea of the plot. Of course it is hard to condense a long opera plot so that it can be told in forty minutes. The good old songs were enjoyed, and when the audiences were large enough encores were in demand. The company was a great improvement over the one which appeared the first week. Cheridah Simpson was the only member of the old cast retained, and she sang the role of the Gypsy Queen very acceptably. Marie Celeste was the Arline, and she, too, made quite a hit. Arthur Cunningham, Charles J. Campbell, and William Blaisdell sang their music correctly, and the large chorus was kept in time and tune by Director José Vanden Berg. John C. Fox and Katie Allen appeared in The Flat Next Door and made an excellent impression. Miss Allen looked prettier than ever in a very fetching new costume. Her mannikin dance made a distinct hit. Gilbert Sarony's antics as "the Giddy old girl" brought plenty of hearty laughs. Provo proved himself an expert juggler, and introduced many original tricks. Barton and Ashley were amusing in their comedy sketch. Edwin Bennetto twisted himself into impossible shapes. La Belle Maie was applauded for her daring work on the wire. Alice Gilmore, Steve Jennings, Taylor and Farrell, and Johnnie Quigley were also in the bill, and some good pictures were shown on the war-graph.

CENTRAL OPERA HOUSE.—Hiatt and Pearl's funny and well-played musical act was a heavy scorer, as it deserved to be. Paul F. Nicholson, of Mimic Four fame, made his bow in a single act, in which he introduced in a novel way capital imitations of various actors. Williams and Adams provoked laughs with their sketch, and the Eldridges, colored performers, did likewise. Dunbar and Harris showed skill in acrobatics and went well. Other acts were those of Richmond and Clements and Winnefred Stewart. A series of mediocre pictures were shown by the cinematographe. The large attendance continues to broaden Manager Frankenstein's smile.

AMERICAN ROOF-GARDEN.—Lottie Gilson continued to prove a magnet, and the delighted crowds applauded her singing of "Military Mollie," "The Flag That Has Never Known Defeat," "Just One Girl," and the other songs of her up to date repertoire. Al. H. Wilson, the German comedian, rattled off a string of funny gags, most of which brought hearty laughs. John Le Clair juggled things in his inimitable way. Adele Purvis Onri was applauded for her neat work on the rolling globe. Burt Jordan's dancing and the songs of Mayme Mayo were also pleasing features.

AU REVOIR TO VAUDEVILLE.

CLIFFORD AND HUTH.

Above is a picture of Billy S. Clifford and Maud Huth as they appear in their sketch, A Chappie's Call. They have said *au revoir* to the vaudeville field, in which they have been very popular for several seasons, and are now busy making preparation for their tour in the farce-comedy, A High Born Lady, which will begin in September under the management of William B. Henry. If these clever performers can duplicate their vaudeville success in their new venture they will be able to buy several farms by the end of next season.

A REMARKABLE MUSICAL INSTRUMENT.

More than a year ago Professor De Main Wood, of Muncie, Ind., drew attention by concerts given at the Grand Opera House, Philadelphia, and his performances upon the orchestral guitar, as he has called his ingenious invention, were chronicled in THE MIRROR at the time. Now the Professor has come to New York and will have a trial this week at Keith's, expecting to secure vaudeville bookings. The unique musical instrument upon which the Professor has expended the leisure hours of sixteen years, not to mention endless study, thought and pains, is a perfect combination of zither, guitar, and mandolin, along with the *vox humana* effects of both the violin and the organ. To an ordinary guitar have been added four extra bass strings, fingered on separate frets placed at the back of the head-piece; a mechanical mandolin attachment; a mouthpiece which, directed by motions of the performer's head, controls the first guitar string; and a voice attachment operated by springs connected by tube with the mouthpiece. All these devices are under perfect control and work in absolute harmony. The compass is of five octaves, and the tone varies from the most delicate high note of the mandolin to a rich, sonorous bass. The Professor has an agreeable, modest manner of playing, and his novel invention should please the "continuous" patrons.

ADELLE JACKSON'S NARROW ESCAPES.

Adelle Jackson, of Stanley and Jackson, had two very narrow escapes from drowning recently at Atlantic City, where she and Mr. and Mrs. Stanley were spending their vacation. The first time she was caught by the undertow and was rescued in the nick of time by Mr. Stanley. The second day she was learning to swim when she and her instructor, an expert swimmer, stepped into a deep hole

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

THE FAMOUS

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have signed for the Coming Season with Davis and Keogh's "The Finish of Mr. Fresh" Company. Prior to Opening of Season have weeks of August 15th and 22d open for Vaudeville dates.

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in the sand and both were in danger of drowning when the life guards came to their rescue. Miss Jackson says she will be extremely careful in taking chances with old Father Neptune in the future.

VAUDEVILLE AT WEST BADEN.

The Opera House at West Baden, Ind., was the scene of a grand vaudeville entertainment on July 20, given in aid of the Catholic Church near the French Lick Spring. Several of the most prominent stars on the vaudeville stage, who were sojourning at West Baden, appeared, and a tidy sum was realized. The programme in full was as follows: Overture, Charles C. Cooke and Oscar Miller; Professor W. C. Morrison, legerdemain and unique exhibition of ventriloquism; Rosa Lee, vocal selections; Paul Renan Ingles, piano solos, introducing his original "Rag Time" playing, and Sousa's "Stars and Stripes," by request; Tony Pastor, in a selection of comic ditties; Charles Ross, from Weber and Fields' Broadway Music Hall, New York, imitations and recitations; J. L. Summers, the world's champion, in bag punching; Lew Dockstader, of Primrose and Dockstader's Minstrels. The entertainment concluded with Sir Charles Young's play, Drifted Apart, presented by Esther Lyon and Oscar Eagle. "The Star Spangled Banner" was sung by the entire audience, led by W. D. Pennington. The Committee of Arrangements was made up of Mrs. Antonio Pastor, Mrs. Lew Dockstader, Mrs. Edward Rosenbaum, and Esther Lyon.

TOM MIACO'S VIEWS.

A MIRROR man met Manager Tom Miaco on Fourteenth Street the other day, and asked the veteran what he thought of the outlook for the coming season. "Well," said Mr. Miaco, "a good deal depends on the outcome of the war. If the war is finished up within the next few weeks, I think next season will be very prosperous, but if the fighting keeps on I am afraid things will be rather dull. As far as I am concerned it doesn't make very much difference, as my business is about the same every season. I should like to see the war end at once, as I believe it would cause a splendid boom in every line of business, especially the theatrical."

GRAU VISITS THE MANAGERS.

Robert Grau, the vaudeville agent, has been making several excursions out of town during the past two weeks, visiting the out-of-town vaudeville managers and park syndicates. The result has been a heavy booking of headliners in various sections and the establishment of more intimate business relations than heretofore. He is so well pleased with the idea that he will employ a special representative during the coming season, whose business will be to tour the country with an "open time sheet." About seventy per cent. of the acts controlled by Mr. Grau have been booked over the Western and California circuits.

LEONIDAS' PET KILLED.

Professor Leonidas, the owner and trainer of the finest collection of dogs and cats in the world, is mourning the loss of his prize animal, Apollo, the most intelligent dog in his collection. Leonidas took his pet out for an airing one evening last week in the vicinity of the Pleasure Palace, and while the dog was romping on the cable tracks on Lexington avenue a car struck him, killing him instantly. Leonidas was inconsolable when he realized that his favorite animal was no more. He stated that the dog was the most intelligent animal he had ever seen, and he will probably never be able to replace him.

MISS BURKE TO STUDY.

Josephine Arthur Burke, a daughter of Manager Burke of the Burke circuit, will go to Paris in October to complete a course of vocal study with Marchesi. Miss Burke has been studying for several years, and recently made her appearance at one of the resorts controlled by her father. Her talent and beauty made a splendid impression, and if she fulfills the promise she gives now America will have one more prima donna to whom it can point with pride. Miss Burke will be accompanied on her trip by her mother.

PATRIOTIC ANNA HELD.

A cable received on Friday last from F. Ziegfeld, Jr., states that Anna Held will appear at a benefit on July 31 at the Gaîté Théâtre, Paris, in aid of the Red Cross Society for the relief of wounded American soldiers. The benefit was gotten up by Miss Held, and it is hoped that a large sum will be realized. Since she has been in Paris Miss Held has worn the American colors conspicuously, and she declares that the great majority of the French people are on the American side in the present difficulty with Spain.

MASON MITCHELL IN VAUDEVILLE.

Mason Mitchell, the well-known actor, a member of Roosevelt's Rough Riders, who was wounded near Santiago, and is now in this city on a furlough, recovering from his injuries, will probably fill a few weeks in vaudeville before he returns to his regiment, as Agent W. L. Lykens is making arrangements with that end in view.

ACCIDENT TO NICK LONG.

Nick Long was the victim of an accident last week at Keith's. While he was vaulting over the lounge in the sketch, Managerial Troubles, in an effort to escape from the aggressive soubrette, his foot struck a little table, and he landed in such a way as to bring his whole weight on his left ankle in an awkward position. He has suffered considerable pain since, but went through his performance twice a day as usual, though his dance had to be cut out.

NEWS FROM CAMP ALGER.

Harry Nye, formerly manager of the Auditorium, at Mariette, O., and now of the First Division Hospital, Second Army Corps, at Camp Alger, Va., sends THE MIRROR these notes:

Three amusement enterprises flourish here. First in merit comes the "Gymnasium," a vaudeville show of the rough-soubrette and pretty-female order, with an occasional wrestling match. Even as this is being written, I can hear the final verse of "America," by a voice of certain antiquity; also the loud applause. On the "Midway," a long row of stores, shooting galleries, peanut stands, ice-cream "parlors," etc., are two amusement places. The Camp Alger Theatre has a pleasing list of artists, and is a fairly well patronized show. The "Great Parisian Museum" claims to be doing business on the upper end of the Midway.

The camp would bring joy to the heart of any circus man. Bands play, cavalrymen gallop past, museum proprietors are shouting, the rumble of heavy wagons is heard, and the "horsey" smell of a circus pervades the air.

A SIGNIFICANT MOVE.

Charles P. Elliott, who is Colonel John D. Hopkins' right-hand man, will arrive in New York to-day (Tuesday), and for the next few weeks will do some tall hustling. Charles P. Salisbury, manager of the Columbia in St. Louis, has leased the Great Northern in Chicago, and will conduct it in connection with his St. Louis house. Salisbury has been in New York for a few weeks snapping up everything in the talent line he could lay his hands on. This action on his part has probably alarmed the Hopkins-Castle folk, who have sent Elliott on here to look after things. The vaudeville situation is growing more interesting every day.

A VAUDEVILLIANISH VIGNETTE.

The following poem, by Ogden Ward, which appeared in a recent isue of the *Criterion*, is rather rough on our friends the vaudevillains:

To begin with—Bowery rot;
Then, a dose of coon polyglot;
Then, a miss-every-other crack shot;
Then, a plagiarized play without plot;
Then, the flickering Monkeyograph;
Then, a team that can't make you laugh;
Then, the "Souptureen Sisters"—sans calf;
Then, a one-act of cheap-johnny chaff;
Then, the song-sheet with encores to bore;
Then *Maine* monologues by the score;
Then, cake-walks and—— But no more!—
(You make a bee line for the door.)

LIANE DE POUGY COMING OVER.

Liane De Pougy, the famous French chanteuse, who is one of the idols of Paris at the present moment, will probably be an attraction at one of our big music halls next Winter, as she is said to have signed a contract calling for her appearance here. Her last name will give the paragraphers a chance to fish up some old jokes, and ring the changes on its resemblance to a certain specimen of the finny tribe.

SANS SOUCI OPENED.

Boston's latest vaudeville theatre, the Sans Souci, was opened last week. It is the old public library building, which has been remodeled and fitted up as a music hall. The idea of running a music hall in Boston is experimental, but judging from the success attending the opening the venture will pay. Henry E. Dixey, Kittie Mitchell, Horwitz and Bowers, and Marie Heath were in the opening bill.

TOM BROWNE RETURNS.

Tom Browne, the whistler, and his wife, Edith Hoyt, returned home from Europe on Sunday. Mr. Browne postponed some of his European dates in order to come back to New York to accept a flattering offer to tour next season in A Parlor Match, which will be sent on the road with a special company, under the management of Gray, Rankin and Block.

VAUDEVILLE JOTTINGS.

Abe Leavitt's Rentz-Santley Burlesque co will be one of the strongest organizations on the road next season. A new burlesque called Yankee Dewey Dandy, written by Matt Woodward, will be the feature. The costumes will be elaborate and special scenery is being painted for the production by Lafayette W. Seavey. The season will open at Fred Waldmann's new theatre in Newark, N. J., on Sept. 5. The following have been engaged for the co: Lottie Elliott, the Sisters Engstrom, the Walker Sisters, Barth and Fleming, Johnson and Gannon, Van Leer and Barton, Charles Robinson, Richard Ward, May and Lilly Holly, Jessie Stewart, Frankie Inman, Tessie La Mar, Bessie Sheldon, Kitty Charles, William Johnson, Ed Oliver, and R. H. Brock.

Leo Clifford has signed with Ed F. Rush's Bon Ton Burlesquers for next season, and will introduce an act with Agnes Behler.

Lottie Gilson was presented with a fine silk American flag last week. She uses it while singing about "The Flag That Has Never Known Defeat."

Ford and Bratton are hard at work on some new songs for the coming season. They have already finished "Don't Ask Me to Forget," a high-grade ballad; "Cinderella," on the order of their "Henrietta"; "The Old Folks are Longing for You," a very touching ballad with a beautiful story, and "I'm Nothing to You Now," a sentimental song, quite novel in idea and construction.

Tom Lewis, of Frencelli and Lewis, writes that he and his partner spent a very pleasant week at Manhattan Beach, Denver, Colorado, having been sent there hurriedly from Chicago to take the place of some other team. Mr. Lewis says that Manager Monk is a royal good fellow.

George Fuller Golden, the comedian, has been specially engaged to fill an engagement at the Casino Roof Garden in August. Mr. Golden and his family are acquiring coats of tan at Bensonhurst-by-the-Sea.

Wilbur Mack has formed a partnership with Isabella Hannigan. The team will be known as Mack and Fenton. They played an engagement at the Renwick Theatre, Ithaca, N. Y., week of July 4, and are playing a return date there this week.

Loney Haskell is thinking of joining the procession of ambitious Americans who go over every Summer to Paris to have their voices cultivated. If he decides on remaining here he will buy a plow and harrow and do his own cultivating.

Charles B. Ward, the song writer, was the subject of a big three-column article, with a large portrait, in the New York *World* last week. A careful perusal of the sketch showed that Mr. Ward had been a great sufferer from dyspepsia and had been cured by Dr. Somethingorother's pills.

E. Natt's has written a new patriotic song called "After the Struggle's O'er."

The Cherry Sisters write that they have just closed a very successful engagement at Black Hawk Tower, Rock Island, Ill. They were obliged to give three performances the last day to accommodate the crowds. Even at that hundreds were turned away, and this was their third engagement at the same place. Verily the Cherries know their business.

The Hengler Sisters are doing remarkably well in London. They have made such a success of Barney Fagan's popular coon song that they are now called "The American High Born Ladies." This is their fifth year at the Alhambra in London.

Emile Girard has been specially engaged to do his flag and hat spinning act in Yankee Doodle Dandy, at the Casino. He is also rehearsing a specialty with a new partner and will put it on in vaudeville in the fall.

Merritt and Newhouse were among the hits at the Union Square Theatre last week. Their bicycle act is far above the average, and the comedy work introduced by the one who impersonates a "Rube" is excellent.

Charles E. Grapewin intends to remain in vaudeville the coming season. He has great faith in his new sketch, A Jab of Keeley, and hopes to have a long and profitable season with it.

Karina, the sensational dancer who was imported by Hammerstein, and who has been a member of Sam T. Jack's cos. for several months, will head her own co. next season. She will visit only the large cities.

The Grace Sherwood co., which is playing That Lawyer's Fee at Keith's Theatre this week, was gotten together by Clarence Fleming, who controls the American rights to the Rosina Vokes plays. He leased My Milliner's Bill to Eliza Proctor Otis, and

MISS FLORRIE WEST

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has arranged with Laura Joyce Bell for the vaudeville production of another comedy from that extensive repertoire.

Mark Murphy will play a few more vaudeville dates before beginning his season with Casey's Wife. He and his wife, Jennie Reynolds, are at Victoria Park, Ottawa, this week.

Howard and Mareno are at Lassman's Wade Park Gardens, Cleveland, O., filling a four weeks' engagement, and are making a hit with H. E. Browning's parody on "I Guess That Will Hold You," using the Hebrew dialect. Next season they will tour with their own co.

Rines and Remington will spend most of the month of August "in the swim" at Mt. Clemens, Mich., and go from there to open on the Orpheum Circuit, Sept. 4, for five weeks. Miss Remington's female tramp has made an immense hit in the West.

Al. Shean writes that he anticipates a good season for Irwin Brothers' Venetian Burlesquers, of which he is manager. Everything will be first-class and entirely new and original printing will be carried.

Louis M. Teichman has received a very flattering letter of thanks from General Fitzhugh Lee, to whom he dedicated his new march, "The Virginian."

Joseph P. Carey played a return date at Pastor's recently and is booked for the Proctor houses, opening this week. His new specialty is a success and he is coming rapidly to the front.

The Donnazettis opened at Manhattan Beach last evening as a special feature with Pain's fireworks. They remain at the Beach one month and then play the Keith Circuit, joining The Span of Life for the regular Winter season.

Canfield and Carleton have decided not to introduce their St. Bernard dog in their new act, which they will use next season. The dog did not take kindly to the stage, and he will simply figure as extra baggage.

Bergen Beach continues its prosperous career. The Cash Girl is presented in the Casino, and on the pier the olio is given by Hope Booth, who makes her reappearance in a new act; Sheridan and Forrest, Winifred Stewart, Hughes and Hughes, Jane Daly, the Clayton Sisters, and Smith O'Brien.

Arline Athens will enter vaudeville in a refined singing specialty next season, playing only first-class houses. She will open about Sept. 20 on a Western circuit.

Irving and Hazelton were especially engaged at Ferris Wheel Park, Chicago, July 14, 15 and 16, to do their original sketch, A Manhattan Cocktail, to take the place of Giguere and Boyer, owing to Eddie Giguere's illness.

Fred B. Webb and Kittie Hughes made a hit at the Brighton Beach Theatre, Brighton Beach, Coney Island, in their new sketch, A Morning's Tempest. They play a return date there week of Aug. 1.

Sybil Sammis, the soprano soloist of Brooke's Band, has captured her audiences at Willow Grove Park with Henry Robson's descriptive ballad, "I Heard a Song."

Mlle. Rodriguez, the transformation dancer, will give a special performance at Ulmer Park, L. I., Aug. 1, at which various vaudeville managers will attend. Mlle Rodriguez recently concluded a successful tour of Canada, but has not yet appeared in this city.

Frederick Knight Logan has made a hit at Proctor's Twenty-third Street Theatre, playing the accompaniments for the National Opera Comique co. His work is difficult, but he is fully equal to the demands made upon him.

At a vaudeville entertainment to be given at the Casino, Larchmont, N. Y., on Aug. 6, there are announced for appearance Lottie Gilson, Margaret Webb, the Kingsley Sisters, George W. Day, Press Eldridge, Jones, Grant and Jones, Johnson and Dean, Steele Murray, Charles Simerson, and Vess Ossman.

Among the performers engaged for J. H. Haverly's Minstrel co. for next season are Billy Rice, John Blackford, Buck Sheffer, George Blakely, George W. Lewis, John Daly, Eddie Labarre, Fred A. Johnson, Joseph M. Norcross, Thomas Woods, John W. Early, Charles E. Foreman, Frank Cushman, Neil O'Brien, E. H. Bogert, Master Martin, Billy Lyons, William Riley, H. C. Labarre, William Eunice, Charles Whyte, Joseph D. Green, Gustave Vernon, Ole Peterson.

Wilson and Waring continue to make hits as headliners on the Moss and Thornton circuit in the English provinces.

Lydia Barry intends to make a specialty of Breen and Geary's pathetic juvenile ballad, "Who's Going to Mind Me When You're Gone?" the coming season. She will also sing "Just as the Sun Went Down," by Lynn Udall.

The Manhattan Exhibition Co. will send out five companies next season to present vaudeville bills along with moving pictures of the Corbett-McCoy bout, scheduled at Buffalo on Sept. 10. Leopold Frankenstein, manager of the Central Opera House, will be business-manager for the Exhibition Co., whose offices have been opened at the headquarters of W. B. Gray and Co., 16 West Twenty-seventh Street.

Ray Bailey, of Genaro and Bailey, was ill last week and the team were unable to fill their date at Keith's Bijou, in Philadelphia. She has fully recovered and will appear with her partner at Pastor's during the weeks of July 25 and Aug. 15.

Pictures of Joseph Hart and Carrie DeMar were the principal features of the theatrical page of the San Francisco *Chronicle* of Sunday, July 17.

Neil Burgess has received tempting offers to go into vaudeville in a sketch introducing the horse race scene from The County Fair.

Pitrot, the globe-trotting mimic, sends his best regards to THE MIRROR from Paris, on an illuminated postal card.

Harding and Ah Sid and Mlle. Olive made decided hits last week in Manager La Marche's first vaudeville bill at his resort in Cleveland, Ohio.

G. A. Boeckling, president and general manager of Cedar Point, near Sandusky, Ohio, has designated Thursday, Aug. 11, as Elks' Day, and extends a cordial invitation to all Elks to be present, as a good time is guaranteed.

Jay Hunt writes from London that he has just finished a tour of Holland, Belgium, Germany and France. Later on he will visit Stratford-on-Avon, Manchester, Birmingham and Liverpool, sailing from the latter city early in August.

The Louisville *Commercial* of July 23 contained an article with a startling headline, in which it was stated that Nellie Hawthorne is doing a disrobing act on a moving bicycle at a New York vaudeville house. This will be news to Miss Hawthorne, who is doing a very refined and fetching singing act at the Casino Roof-Garden.

Charmion sailed for Europe last week on the *Germanic*. She was accompanied by her manager, Melville Stoltz. A. H. Chamberlyn, who arranged for her appearance in London, has booked her in Paris, Berlin, Vienna, St. Petersburg and Australia. Mr. Chamberlyn will also send over Max Unger, the strong boy, Ernest Hogan and his assistants now appearing on the Casino Roof, and Bartho, the dancer. He is also negotiating for the importation of Louie Frear, of London, and Mlle. Cornille, of Paris.

Annie St. Tel's success on the Hopkins-Castle circuit continues.

W. L. Lykens is getting together three small opera companies, to play condensed versions of popular operas in out of town theatres.

Rosabel Morrison and Mr. and Mrs. W. A. Whitecar (Laura Almosnino) gave special performances of new sketches at Proctor's Theatre on Sunday last.

Joey Reeves, the wife of James Horn, of the Brothers Horn, who were brought over here by F. F. Proctor a couple of years ago, died in London recently. She was twenty-five years of age.

The beautiful Deyo, after a very successful season in South Africa, opened in Paris, where she received 119 favorable press notices from the gallant Parisian scribes. She next visited St. Petersburg, where she made another hit. She has learned the native Hungarian and Russian dances and has added singing to her other accomplishments, having a repertoire of seventeen songs. It is probable that she will not be seen in New York until 1900.

Tony Pastor will return from his sojourn at the West Baden Springs to morrow (Wednesday).

Charles Alfred Beckwith, of the great family of swimmers, died recently in England.

William L. Baker, of Baker and Randall, has been made a member of the B. P. O. Elks, No. 5, of Cincinnati, Ohio.

Carrie Exler has just closed a successful nine-weeks' tour of the Castle-Hopkins circuit and is now playing the Burke circuit. She will return East to open at the Empire, Atlantic City, on Aug. 22.

Adele Purvis Onri has been specially engaged to do her spherical dances in the Destruction of Pompeii at the Academy of Music, Atlantic City, N. J., this week.

James R. Adams has received a very tempting offer from a prominent repertoire manager to do several pantomimes and a sketch with his co. next season. His new pantomime sketch, Pico, is proving a big success at Guvernator's Theatre, Atlantic City, N. J.

Emma Italia appeared before the Bronx Club July 18, singing her own songs, with which she made a most favorable impression.

Florrie West sailed for London on the *Umbria* last Saturday, where she is to fill a six-weeks' engagement at the Pavilion Music Hall, commencing Aug. 1. She leaves London Sept. 16, joining Harry Rickards in Australia for an extensive tour.

Stella Feldma, late star of The Power of Wealth and Temptations of a Great City, will soon make her first appearance in vaudeville, over the Keith and Proctor circuits, in a new and original sketch called A Cuban Nurse.

Slightly Mixed, a comedy skit, was given its initial production at Ferris Wheel Park, Chicago, on Thursday evening, July 21. It was written by Frank A. Ferguson, of Chicago, and was presented by Edwin Travers, Harry Dull, recently with the Great Northern Stock co., and Norma Hyatt. Laughter, applause and a curtain call rewarded the efforts of the performers.

Edward M. Favor and Edith Sinclair expect to return to America the first week in August. They opened at the Tivoli in London and were immediately engaged to remain there until their time for sailing for home. They have also booked engagements for 1899 and 1900, and had to refuse immediate offers for South Africa and Australia. When they return to England next Summer they will make arrangements to visit both of those far-away points.

Owen Farree, manager of the vaudeville department of the Packard Exchange, has placed for this week at the Academy of Music, Atlantic City, Adele Purvis Onri, the Breton-Rankle Trio, Rosani, the juggler, and has contracts pending with Lowell and Lowell. He has also placed at Perry's Glass Pavilion, Coney Island, for the current week, McCabe and Martin, the Paige Sisters, and Showalter and Zana.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week all of the vaudeville theatres and out of doors amusement resorts have done a satisfactory business with one or two possible exceptions. The Masonic Temple Roof was crowded nightly and Hopkins' and the Chicago Opera House shared in the big business, but the fortunate, from the fact that the co. was not up to the standard and the evenings have been rather chilly. Ferris Wheel Park does not present very strong attractions either, but they have a regular patronage, and it is often difficult to find a seat. The management of this place does not exercise very good judgment in many ways, but, like all of us, they have a great deal to learn. The Coliseum Garden deserves to prosper, but the worthy ones do not always succeed. The Chutes is a big success, and why wouldn't it be with a capable chap like Ed Simpson managing it? All in all the houses did well. In looking over a memorandum of 1896, week of July 25, the following theatres were open and doing business: McVicker's, with William Foote's Millenial Minstrels; Hooley's, with Rice's Evangeline; Grand Opera House, with Haverly's Minstrels; Columbia, with the Japanese Village; the Casino, with an opera co. in Maid of Belleville; Madison Street Theatre, with Keller; the Olympic, with variety, and at the Exposition Building Theo. Thomas' Orchestra were giving Summernight concerts. Now mark the difference. None of the high-priced theatres are open, and vaudeville is the only class of entertainment in Chicago at present, and this will be the state of theatrical affairs here until Aug. 14, when the Lincoln and Alhambra open. This week the newest thing in vaudeville is at Hopkins', and is none other than clever Corinne, who is seen for the first time here since she entered the vaudeville field. She is a strong drawing card. Associated with her are the La Moyne Brothers, Mayme Gehrue, Gilbert Girard, Juno Salmo, La Petite Lund, and Mike Whallen, who would appear to better advantage if he would cut his song in which he selects subjects from the audience. The biograph is entertaining. Under the City Lamps is the dramatic offering. Business is big and the Colonel wears a contented smile and a very becoming duck suit.

Masonic Temple Roof Theatre: Sosman and Landis should feel elated over the hit Papinta has made, and it is pleasant to note that they have decided to improve their programmes and the appearance of the place generally. Papinta is in the second week of her very successful engagement and her dances are dazzling. As a drawing card she is a wonder, although Josephine Sabel, who is also on the bill, deserves some credit in this direction as well, as she is a great favorite. Josie DeWitt is a charming entertainer. Johnnie Carroll and his assistant are obliged to respond to many encores. Carlin and Clark, Manning and West, Doherty's dogs, Mary Lane, and Dolan and Lenharr are also here.

The Chicago Opera House presents a lengthy list headed by the Streator Zouaves, and to use Manager Jay Rial's expression, "not actor soldiers, but real live men, regularly enlisted." Their evolutions, wall-scaling, etc., were interesting. Barnes and Sisson were excellent, and I am glad to note the rapid advance they have made. Mr. Barnes has developed into a light comedian, and his methods are pleasing. Mabel Sisson wears pretty gowns and is clever. The others who appeared: Phil Rado, Carsella Sisters, Barney Ferguson and Sam J. Ryan, Bonnie Lottie, Joe Sullivan and Carrie Webber, Garnella and Harris, Apollo, Howard and Emerson, Harry Fitzgerald, the Golden Gate Quartette, Scott and Wilson, Lew Rose, and Francesca.

Great Northern Roof Garden: The bill is headed by Albini. Emma Carus, Nellie Maguire, Collins and Ray, Bicknell, Florence Thropp, Hampton and Johnson, Coyne Brothers, and Nadie were announced.

The Chutes is a popular resort and the business is wonderful. Good management is in evidence everywhere. The co. includes Moore and Gilmore, Hadley and Hart, Nelson and Wilson, Gorman and Fields, Joe Cousins, and Thomas Sumner, who comes dashing down the chute on a bicycle in very daring fashion. If anyone says Manager Simpson don't know how to put a vaudeville show together they are wrong, as the performances given at this place have a novelty flavor that is refreshing.

Ferris Wheel Park: Nothing new is offered this week, and although the performance is fairly entertaining it lacks new faces. Those who appeared were Irma Orbasany, O'Rourke and Burnett, the Lorbeys, Harry O'Lynn, Hayes and Bandy, Joe Natus, and Morton and Revelle. The last-named carried off the honors without an effort. Jennie Yeamans, Ada Henry, and other vaudeville and burlesque people are giving a frisky show at Jack's Theatre.

HARRY EARL.

BOSTON, MASS.—Keith's has another splendid bill this week. Robert Mantell lingers for one more week to furnish the parlor home of vaudeville with one of the strongest topliners that it has ever had. Albert L. Guille warbles to the accompaniment of the Symphony Orchestra players, while the other features in the bill are Nick Long and Idalene Cotton, Larry Dooley, and James Tenbrooke, Lew Bloom and Jane Cooper, George Fuller Golden, the Johnston Brothers, Boyce and Black, Vila Sayme, the Folly Trio, the Parsons, Knox G. Wilson, Ducrow, the two Nolans, Henry Berrill, and Professor Gies. New notion pictures have been added to the biograph, which is just as big a card as ever.

It is very evident that the management of Sans Souci does not intend to have many holdovers on its weekly bill, judging by the programme for to-night, when the second week of the new resort opened with Kittie Mitchell and Marie Heath as the only ones to tarry. Especially strong has been the hit made by Miss Mitchell, who is just as big a favorite at Sans Souci as she was in Around the Town. Pauline Hall has her name in the largest type this week, and the others to supplement Louis Baer's permanent orchestra are Willis Sweatnam, Al. Leech and the Three Rosebuds, O'Rourke and Burnett, Nellie V. Parker, and Florynce Paine Clarke.

Smoking concerts are the features of the Palace this summer, and the attraction this week is Tom Sharkey, who meets Kelley and others for fistic encounters. A spice of naughtiness is added to the performance by a sensational "Charmion" act by Mlle. Ordlar, and the remainder of the programme is given by Minnie Cline and the French Folly Burlesquers.

At Austin and Stone's this week the vaudeville attractions are: Milburn and Foster, the three Maddormotts, Tom Nathans, Frank Cushing, Casey and LeClair, Tony Denton, Emeny and Malone, the sisters Dayton, the Hilsan Russian Trio, Flexible LaMore, Sig. Martiwell, Clark and Douglass, Renee Duncan, and the Dagmar Sisters.

Gorman's Cosmopolitans furnished the entertainment for the open air theatre at Norumbega Park this week.

At the open-air vaudeville at the Point of Pines this week appear Mackey and Walker, Mabel Fyffe, Hamlin and Hamlin, and William Maher.

Frank S. Nason is back in his old position at the Palace as assistant manager to Frank V. Dunn. Congratulations.

Barton Hill and Charles Willard will open at Keith's in this city in August.

George Milbank, of Austin and Stone's, is planning to spend his vacation in Vermont next month.

E. F. Albee was in town last week on business connected with the redecoration of Mr. Keith's Providence Theatre.

JAY BENTON.

CLEVELAND, O.—The opening bill of vaudeville at Haltnorth's Garden Theatre week of 18 was a strong one and proved to be a drawing card, as the gardens were crowded at each performance. Sherman's herd of goats was an attractive feature. The Leonards' bag punching act was novel. Mlle. Olive Wright, the singing comedians, pleased the audiences. Harding and Ah Sid's turn was good. Ermani's mirror dancing was applauded. Marguerite Sylva pleased with her singing, and Hayes and Healy, the funny eccentrics, made a hit. Week 25 the array of talent includes Johnstone Bennett, Mlle. Titenia, Sam and Kitty Morton, the Randalls, dancers; Lynch and Jewell, and others. The change from opera to vaudeville has been demonstrated so far to be a wise one, and if Manager La Marche continues to give his patrons the best that can be procured, he will undoubtedly reap the benefit.

Manager Fay, of Euclid Beach Park, still gives his patrons good programmes at the new theatre. For the week of 18 the Nora Jollity co in their sketch entitled A Kodak, and the biograph, have been the attraction. Week 25, Larenden and Thomson, Walker and Wayne, Bert St. John, Ernie Veronee and Grace Wells. Matinees Tuesday, Thursday and Saturday are now given at Haltnorth's.

WILLIAM CRASTON.

BALTIMORE, MD.—Business continues very good at Electric Park, where the vaudeville entertainments under the direction of Manager Charles E. Ford still maintain their attractiveness. The bill week 25 is headed by Lottie Gilson, who sings among other things her new songs, "Military Mollie" and "Just One Girl." Miss Gilson is sure of an enthusiastic reception. Gertie Reynolds, the Delorellis, the Romalo Brothers, Gracie and Burnett, and Reno and Richards make up the bill, with Professor Fisher's band.——At River View Park are Sophia Everett, Newell and Shevette, Harry McBride, Biggar and Dreher, and Falk and Lillian. The attendance has been excellent during the season and fully equal to expectations.——Kernan's Monumental Theatre will open for the season Aug. 1 with the Robin Hood, Jr., Burlesquers, headed by Helen Russell. The theatre has been thoroughly renovated and appears fresh and bright.

HAROLD RUTLEDGE.

PROVIDENCE, R. I.—A serious fire was narrowly averted at Keith's Opera House evening 10. One of the workmen employed in remodeling the theatre was filling a lantern when the oil ignited from a light near by and a blaze was started. An alarm was sent in, but before the arrival of the fire department one of the workmen had succeeded in kicking the lantern into the street. Near the spot where the fire occurred was a barrel of naphtha.—— Among the new features at Crescent Park are Buckley's horses. They perform many feats, but the pièce de resistance of their repertoire is a battle scene between two squads. It is a very exciting exhibition.——At the Forest Casino, Rocky Point, is 23, the bill was furnished by the Three Vilona Sisters, May Bryant, Murray and Alden, Tillie Russell, Mlle. Garetta, Pantzer Trio, Ford and Dot West, Sisters DeWolf, Lillian Washburn, and Kennedy and James.

H. C RIPLEY.

SAN FRANCISCO, CAL.—Joseph Hart and Carrie De Mar carried off the honors at the Orpheum with their laughable sketch, The Quiet Mr. Gay. Everyone was glad to welcome Joe Hart back again. Bert Coote and Julie Kingsley scored a hit with A Supper for Two. Fleurette, the dancer, was handicapped by being last on the programme. Falke and Lemon, Jones, Grant and Jones, and Alice Shaw and her daughters repeated their success of the previous week. Next week's attractions include Wilton and Stack, Valmore, Gilbert and Goldie, and Lorenz and Allen. Business was rushing throughout the past week.——Maude Rockwell, the La Royce Sisters, Barney Reynolds, and Tony Ryan were among the attractions at Olympia.——At the Chutes, Colby and Way, George A. Diamond, and Maurice Cannon drew crowds, especially on Thursday last, French day.

FRED S. MYRTLE.

NEW ORLEANS, LA.—The warmest kind of weather prevails here, and but for the attractions offered at West End and the Athletic Park there would be a dearth of amusements. At West End, on Lake Pontchartrain, the Bellstedt-Ballenberg Band and the specialties draw large crowds nightly at this popular resort. For week of 18 Anita Millefiori, swordswoman, is an attractive novelty. She is clever and made a hit. Ben Harney and Edith Murray are pleasing in their sketch work and will remain another week.——Florrie West, who was at West End for two weeks, left here 18 on her way back to New York. Stuart, the female impersonator, after a two weeks' successful engagement at Athletic Park left for New York 19.——At Athletic Park the Mexican Band is the principal attraction week 18. Several specialties including Nelson, Glinsereti and Demonio, and Adrienne Ancion and El Zobedie, do clever work.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): The co. open week 18-24 with Marks the Lawyer and a taking olio to good attendance. Principal entertainers are Myrtle Salmon, Gracie Flynn, Nellie Houlihan, May Brandon, Della Pino, Mamie Smith, Frankie Huit, Zimmer, Charles Ledegar, Burt, Varnum, Green and Clark, Pearl Morrell, Florence Bascomb, Charles Ellsworth, Charles Gardner, Hazel Kelly, Kitty West.——Tivoli (J. Straka, propriteor): Week 18-23 new faces are Florence Ashford and Marian L. Caughrian; good business.——The Lake resorts will soon offer vaudeville entertainments, as the weather is favorable for outdoor performances.——Buffalo Bill's Wild West Show is strongly billed for performance here Aug. 9.

RICHMOND, VA.—Broad Street Park (Thos. G. Leath, manager): The bill week 18 is one of the best seen here this season. Billy Van is the star. The others are Flatow and Dunn, McIntyre and Peak, Harry Taft and Gallagher and Evans.——Main Street Park (J. A. Pizzini, manager): Big business continues with an excellent bill that pleases. The Clerise Sisters are the favorites. The Freemonts won well-merited applause. Annie Lloyd, Curdy and Leslie and the Sisters Bernard are also here.——ITEM: Professor Lee, the well-known hypnotist, has decided to make Richmond his home in the future and has rented a handsome little house on Lombardy Street into which he and his family have just finished moving. Professor Lee has many friends in this city.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): The Four Cohans in Money to Burn led the van during the week 11-17, being the best in the sketch line ever seen here. The eccentric dancing and clever comedy work of George was the principal feature. The Watson Sisters and Zamora gave a neat and rather startling performance on a revolving trapeze. The Judge Brothers were excellent in their acrobatic act, and Douglas and Ford made a strong hit in a clever singing and dancing act. Of the holdovers Tim Murphy continued to be very popular in his imitations of noted actors; Wills and Loretto sprung some new local gags on us, and the only Valmore continued his clever imitations of musical instruments. Business large. Arriving 18: Charles Wayne, Jones, Grant and Jones, and Anna Caldwell.

TOLEDO, O.—Casino (Frank Burt, manager): For the week closing 23 Diana, Ancaletta Brothers, O'Brien and Collins, the three Jets, Eugene Neidert, Cummings and Wolf, Lavender and Thompson, and the three Bouffons formed an excellent bill and were all well received. Business big.——Wonderland Roof-Garden (O. D. McFadden, manager): This new resort on top of the Messenger Block opened 18 with the Elinore Sisters, Walton and Doyle, Miles and Ireland, Mae Phelps, and John G. McDowell, which, together with the band and orchestra, furnished good amusement. The attendance on the opening night was good.

BUFFALO, N. Y.—The bill at Shea's 18-23 was the most entertaining yet given at this popular house. Mlle. Fiora made a big hit with her wire act. It is a pleasure to record that the team of Caron and Herbert is nearly as good as ever. Herbert impersonates the clown and in make-up and action closely imitates the late George Caron. The team was kept on the stage over thirty minutes. Sam, Kitty, and Clara Morton did one of the best singing and dancing specialties we have ever seen. Karina and the Franchonetti Sisters caught on from the start. Others were The Booming Trio, Cricket Caryl, Crane Brothers, and the biograph.

RENNOLD WOLF.

DETROIT, MICH.—The Wonderland for week 16-23 has Lynch and Jewell, who are well known and well liked in Detroit through their work in connection with Hoyt's A Stranger in New York. In the acrobatic line there are Rodell and Herbert. Others are Venetia, and Hayman and Hayman and the biograph. These constitute a programme which is thoroughly enjoyed by multitudes who flock to this theatre despite the intensely warm weather.—— Professor Wormwood has his monkeys in town and is exhibiting them in a tent. He also has trained ponies, and the "only baby rhinoceros in captivity."

DULUTH, MINN.—Pavilion Summer Theatre (Matt Kusell, manager): This popular resort has more than doubled its patronage since becoming exclusively vaudeville. The following is the attractive bill for week 17: Rose Snow, Rose Revera, Chantilli, the Three Rackett Bothers, Alma Howard, and George and Lizzie Bird.——Parlor Theatre (William J. Wells, manager): Business continues good. New features week 21 are Ed Le Duc and Polly O'Neal, Pete Smith, and Lottie Ellis, Clarence Leonard, Mamie Castle, and William J. Wells.

OTTAWA, CAN.—Victoria Park (George W. Jacobs, manager): The Metropolitan Vaudeville co., headed by John Kernell, who kept the audience in roars, appeared week 18-23. The co. includes Florence Moore, Anna Wilkes, Joy and Clayton, Frank Whitman, Eaton and Weathers, Jones and Sutton, and the Three Herberts. Altogether an excellent performance is given; good business.——Queen's Park, Aylmer (Dr. W. A. Drowne, manager): Vaudeville week 18-23. The olio includes Eddie Odell, Daly and Devere, Coakley and Huested, Josie Claflin, and Hill and Whittaker. Good performance.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Turner's English Girls opened 18 to good business. The show is much the same as last week, with a change in the burlesques. Grant and Grant are newcomers and deserve praise. The Royal closes for the Summer 23 after a season of forty-eight weeks, and will reopen Aug. 15.——Sohmer Park (Lavigne and La Joie, managers): 18-23, a burlesque on Girofle-Girofla, a Spanish ballet, and several clever vaudeville acts formed the bill of fare at this pleasant Summer resort.

OMAHA, NEB.—At the popular Trocadero an unusually attractive bill is offered week 17, headed by the acrobatic work of Ramza and Arno. The Kinetic Nero, French equilibrists, are also heartily encored. Trixie Wade, Emmonds and Emerson, Fields and Salina, and the Olifans are seen.——At the Clifford

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the burlesque. In Gay Paris, is drawing decidedly well. The vaudeville features consist of Frank Gardner and his baboon; McIntyre and Heath, and others.

LOUISVILLE, KY.—The Roof-Garden at Phoenix Hill Park started another prosperous week 17, with concert by the Morback Orchestra and a number of clever people in first-class turns. Among the more notable were Devaney and Allen, Kurtz, Toney and Flo Vernon, the Hart Brothers, Gallagher and Barret, and Jones and Walton. The Hill is a pleasant place and the excellent entertainment a positive boon to the sweltering inhabitants of this city during the heated term.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): For week of 17 the following artists opened to packed houses: Garnella and Shirk, Edward F. Reynard, the Chappelle Sisters, Katie Rooney, assisted by John Harding, Howard and Quigg, Fish and Quigg, and W. F. Judge. Week of 24: McNish and Cain, Ecker and Heck, Terry and Elmer, Frank C. Young, Rosie Albro, Pickert and Whipple, and Louis M. Granat.

NORFOLK, VA.—Week of 18 at Ocean View (Oscar P. Sisson, director): Sissons and Wallace, Flossie Hinnott, Edward L. Leonard, the Brownings, and Rice and Elmer. Performances very good. Attendance large. Special mention should be made of the work of Sisson and Wallace.

SARATOGA SPRINGS, N. Y.—Palm Garden (D. H. Buckley, proprietor; Alex Cameron, manager): The co this week, 18, is a very strong one, and consists of Kathryn Pearl, Victoria Brill, John Pendy, Gussie Nelson, the Arnold Sisters, and Alex Cameron, whose descriptive songs are making a hit. Changes of programme and people are made each week.

BANGOR, ME.—Riverside Park, Hampden (F. A. Owen, manager): The co. closed a good week's business 16. Morgan and West made a good record, as did Tom Ripley in his coon specialties, and Burke's Dog Circus also made a good impression. The new people for week 18 are Barney and Russell. Burke's Dog Circus and Tom Ripley are holdovers.

RIVERTON PARK, ME.—Casino (E. A. Newman, manager): Gorman's Cosmopolitans week 18, including Bingham, Belle Verna, Adams and Goss, Millie Gracie with her trained cockatoos, Derenda and Breen, the Marshall Children, John Goss, Higgins and Leslie, and the Fadettes, delighted big crowds daily.

SANDUSKY, O.—Cedar Point (G. A. Boeckling, manager): Week of 17 Emma Cottrelly, McMahon and King, Gruet, Beers and Gruet, and Capt Bob Cook's water show and fireworks, showing the battle of Manila. For week 24: Akimoto's Japs and The Nondescript Trio, Master T. Carroll, and Welby, Pearl, Keys and Mellis. Business great; weather fine.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): Business at this park continues good. Week 18-24 a good bill is presented, headed by Phil W. Peters in a smart monologue act. Others are W. J. Taylor, Mlle. Maxine, Parry and Simmons, three Kline Children, and the never tiring favorites, Foster and Williams.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Burt St. John, Wolf and Cummings, A. C. Lawrence, E. A. Neidertand, the Ancollettes Brothers, closed week 11 to fair business. Walker and Wayne, Mack and Elliott, Walter Bently, and the Goldsmith Sisters opened week 18 to fair house. Next week the Noss Family.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, managers): Continuous vaudeville to crowded houses. New faces 18-23, Louise Edmunds, Major John F. Rogers, Charles Inness, the Elmore Sisters, and Hill and Edmunds.

TORONTO, CAN.—M. S. Robinson's open air vaudeville show is proving very successful. Large crowds have been in attendance at every performance. The bill 18-23 includes Affreno, John S. Kurkamp, Arthur Steel, and the Hungarian Orchestra.

MUSKEGON, MICH.—Lake Michigan Park Theatre: Week 18, Dean and Jose, Johnson and McKay, and Daisy Peterkin gave good performance. Week 24-30, Chappelle Sisters and Gaiter.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): George H. Adams and co., Carrie Ezier, the Randalls, and the Adams Sisters 17-23. Audiences large and enthusiastic; performances very good.

SAGINAW, MICH.—Riverside Park Casino (J. McCarthey, manager): Week 11-16 these artists drew enormous crowds: Pete Baker, Mr. and Mrs. Wm. Robyns, Gertie Cochran, and the Crane Brothers.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link manager): The novelties offered week 18 are Bessie Taylor, Horman, magician; Newcomb and Cashman, and the Ferguson Brothers.

SAVANNAH, GA.—Tivoli Music Hall (Wiley Williams, manager): King of Ireland 11-16, Brauneck Sisters, Georgia Delives, Vallie Mayhew, whose singing is making a hit; Doris Wilson, Carrie Scott, Tom Butler, Vivian and Moore, and Wiley Williams. Co good; large houses.—Alhambra Music Hall (Sam Boydell, manager): Squire for a Day, a farce; Joadwine and Dewitt, Temest and Langdon, Rose Wilson, Emma Barrett, Florrie Esmond, and Sam Boydell. Good bill; fair houses.

VAUDEVILLE PERFORMERS' DATES.

Aimee—Opera House, Chicago, July 18-30.
Atherton, Alice—Casino Roof, N. Y., July 25-30.
Amoria—Casino Roof, N. Y., July 25-30.
Adams, George H.—Idlewild Casino, July 24-30.
Arneson—Proctor's, N. Y., July 25-30.
Adams, James R.—Atlantic City, July 18-30.
Albro, Rosie—Minerva Park, Columbus, July 24-30.
Akimoto's Japs—Cedar Point, Sandusky, July 24-30.
Allene and La Roue—Koster and Bial's, N. Y., July 25-30.
Albion, Ettie—American Roof, N. Y., July 25-30.
Alburtus and Bartram—Keith's, N. Y., July 25-30.
Allister, Harry—Forest Park Highland, St. Louis, July 25-30.
Armstrong and Porter—Chester Park, Cincinnati, July 24-30.
Apollo—Chicago Opera House, July 25-30.
Bartho, Catherina—Casino Roof, N. Y., July 25-30.
Barr and Evans—Trocadero, Omaha, July 24-30.
Burkhart, Lillian—Palace, N. Y., July 25-30.
Bennetto—Central Opera House, N. Y., July 25-30.
Barton and Eckhoff—Central Opera House, N. Y., July 25-30.
Bloom and Cooper—Keith's, Boston, July 25-30.
Biggar and Dreher—River View Park, Baltimore, July 25-30.
Bainbridge and Van Siclen—Proctor's, N. Y., July 25-30.
Bennett, Johnstone—Haltworth's Garden, Cleveland, July 25-30.
Booth, Hope—Casino, Bergen Beach, N. Y., July 25-30.
Bertina and Crouch—Pastor's, N. Y., July 25-30.
Bruno, Gus—Steamer *Grand Republic*, N. Y., July 25-30.
Barry, Mr. and Mrs. Jimmie—Halifax, N. S., July 18-31.
Boyce and Black—Keith's, Boston, July 25-30.
Berrill, Henry—Keith's, Boston, July 25-30.
Barnes and Sisson—Chicago Opera House, July 25-30.
Bryant, May—Rocky Point, Providence, R. I., July 25-30.
Carlin and Clark—Masonic Roof, Chicago, July 25-30.
Cumings and Wolfe—Park, Piqua, O., July 25-30.
Chappelle Sisters—Park, Muskegon, Mich., July 24-30.
Comer, Imogene—Glen Echo, Washington, July 25-30.
Conroy and McFarland—Keith's, N. Y., July 25-30.
Carroll, Johnny—Masonic Roof, Chicago, July 25-30.
Courtney, Maud—Casino Roof, N. Y., July 25-30.
Carter—Park, Muskegon, Mich., July 24-30.
Carroll, T.—Cedar Point, Sandusky, July 24-30.
Clover Trio—Central Opera House, N. Y., July 25-30.
Carey, Joseph P.—Palace, N. Y., July 25-30.
Cole and Johnson—Proctor's, N. Y., July 25-30.
Cook and Sonora—Koster and Bial's, N. Y., July 25-30.
Collins and Dailey—Pastor's, N. Y., July 25-30.
Carter, Tom—American Roof, N. Y., July 25-30.
Campbell and Caulfield—Steamer *Grand Republic*, N. Y., July 25-30.
Carrie, Mlle.—Palace, N. Y., July 25-30.
Conroy and McDonald—Keith's, Phila., July 25-30.
Cushing and Merrill—Austin and Stone's, Boston, July 24-30.
Cassy and LeClair—Austin and Stone's, Boston, July 24-30.
Clark and Douglass—Austin and Stone's, Boston, July 24-30.
Clark, Florence Paine—Sans Souci, Boston, July 25-30.
Carsella Sisters—Chicago Opera House, July 25-30.
Corinne—Hopkins', Chicago, July 25-30.
Clerise Sisters—Shea's, Buffalo, July 25-30.
Dooley and Tenbrooke—Keith's, Boston, July 25-30.
Deltorellis, The—Electric Park, Baltimore, July 25-30.
Donovans, The—Pastor's, N. Y., July 25-30.
Diana—Casino, Toledo, July 17-30.
Deagon, Arthur K.—Casino Roof, N. Y., July 25-30.
De Witt, Vinie—Lagoon, Cincinnati, July 24-30.
De Witt, Josie—Masonic Roof, Chicago, July 25-30.
Dolan and Lenharr—Masonic Roof, Chicago, July 25-30.
De Wolf Sisters—Rocky Point, Providence, R. I., July 25-30.
De Haven and Maie—Shea's, Buffalo, July 25-30.
Dixon, Bowers and Dixon—Casino, Toledo, July 25-30.
Ducrow—Keith's, Boston, July 25-30.
Dillon Brothers—Keith's, N. Y., July 25-30.
Damann Troupe—Palace, N. Y., July 25-30.
Du Held Quadrille Dancers—Koster and Bial's, N. Y., July 25-30.
Dockstader, Lew—Pastor's, N. Y., July 25-30.
Dawsons, The—Pastor's, N. Y., July 25-30.
Droles, Three—Pastor's, N. Y., July 25-30.
Dryden and Leslie—Pastor's, N. Y., July 25-30.
Durant, Amy—American Roof, N. Y., July 25-30.
Davis, Belle, Casino Roof, N. Y., July 25-30.
Dillon Brothers—Keith's, N. Y., July 25-30.
Davenport Brothers—American Roof, N. Y., July 25-30.
Day, George W.—Casino, Larchmont, N. Y., Aug. 6.
Downing, Robt. and Co.—Glen Echo, Washington, July 25-30.
Drawee—Glen Echo, Washington, July 25-30.
Devere—Coney Island, Cincinnati, July 24-30.
Doran, John—Chester Park, Cincinnati, July 24-30.
Drayton Sisters—Austin and Stone's, Boston, July 24-30.
Duncan, Renee—Austin and Stone's, Boston, July 24-30.
Dagmar Brothers—Austin and Stone's, Boston, July 24-30.
Denton, Tony—Austin and Stone's, Boston, July 24-30.
Dumont Sisters—Austin and Stone's, Boston, July 24-30.
Eldridge, Press—Casino, Larchmont, N. Y., Aug. 6.
Emperors of Music—Koster and Bial's, N. Y., July 25-30.
Engstrom Sisters—Crystal Palace, Stockholm, June 30-July 30.
Eldridges, The—Koster and Bial's, N. Y., July 25-30.
Eckert and Heck—Minerva Park, Columbus, July 24-30.
Emerson and Omeaga—Central Opera House, N. Y., July 25-30.
Everetts, Three—Keith's, N. Y., July 25-30.
Edwards, Kernell and Williams—Keith's, N. Y., July 25-30.
Evans and Vidocq—Keith's, Phila., July 25-30.
Ellis, Celie—Union Roof, Washington, July 25-30.
Everett, Sophia—River View Park, Baltimore, July 25-30.
Emory and Marlowe—Austin and Stone's, Boston, July 25-30.
Fox and Allen—Keith's, Phila., July 25-30.
Fields and Lewis—American Roof, N. Y., July 25-30.
Farron, T. J.—Fairview Park, Dayton, July 31-Aug. 6.
Fox, Will H.—Europe—indefinite.
French, Edwin—Casino Roof, N. Y., July 25-30.
Fox, Imro—Palace, N. Y., July 25-30.
Freeze Brothers—Proctor's, N. Y., July 25-30.
Farnum and Nelson—American Roof, N. Y., July 25-30.
Franko, Jeanne—Keith's, N. Y., July 25-30.
Fialkowsky—Proctor's, N. Y., July 25-30.
Fagan and Ryan—Forest Park Highlands, St. Louis, July 25-30.
Falk and Lillian—River View Park, Baltimore, July 25-30.
Fayettes, The—Coney Island, Cincinnati, July 24-30.
Flynn, Jas.—Chester Park, Cincinnati, July 24-30.
Folly Trio—Keith's, Boston, July 25-30.
Fansons, The—Keith's, Boston, July 25-30.
Ferguson and Ryan—Chicago Opera House, July 25-30.
Fitzgerald, Harry—Chicago Opera House, July 25-30.
Francesca—Chicago Opera House, July 25-30.
Forrest Brothers—Rocky Point, Providence, R. I., July 25-30.
Fielding, Geo. H.—Casino, Toledo, July 25-30.
Glenroy, James—American Roof, N. Y., July 25-30.
Gehrue, Mayme—Hopkins', Chicago, July 25-30.
Guille, A. L.—Keith's, Boston, July 18-30.
Gilson, Lottie—Electric Park, Baltimore, July 25-30.
Gruet, Beers and Gruet—Casino, Toledo, July 25-30.
Gilmore, Alice—Palace, N. Y., July 25-30.
Golden Gate Quartette—Chicago Opera House, July 25-30.
Genaro and Bailey—Pastor's, N. Y., July 25-30.
Gies, Professor—Keith's, Boston, July 18-30.
Gladstone, Lotta—Indianapolis July 24-30; Phœnix Park, Louisville, 31-Aug 6.
Gaylor and Graff—The Pines, Haverhill, Mass., July 25-30.
Granat, Louis N.—Minerva Park, Columbus, July 24-30.
Gracie and Burnett—Electric Park, Baltimore, July 25-30.
Golden, Geo. Fuller—Keith's, Boston, July 25-30.
Garnella and Harris—Chicago Opera House, July 25-30.
Girard, Gilbert—Hopkins', Chicago, July 25-30.
Garetta Mine, Rocky Point, Providence, R. I., July 25-30.
Grapewin and Chance—Shea's, Buffalo, N. Y., July 25-30.
Howe and Edwards—England—indefinite.
Haskell, Loney—Ottawa, Can., July 25-30, American Roof, N. Y., Aug. 1-6.
Hogan, Ernest—Casino Roof, N. Y., July 25-30.
Hawthorne, Nellie—Casino Roof, N. Y., July 25-30.
Heath, Marie—Sans Souci, Boston, July 18-30.
Hayes and Healy—Shea's, Buffalo, July 25-30.
Helston Sisters—Keith's, Phila., July 25-30.
Howley and Leslie—Keith's, Phila., July 25-30.
Hammond, Frank—Keith's, Phila., July 25-30.
Howard and Mareno—Wade Park Gardens, Cleveland, July 18-Aug. 13.
Hines and Remington—Koerner's Park, St. Louis, July 24-30.
Hodges and Launchmere—American Roof, N. Y., July 25-30.
Harris and Fields—Keith's, N. Y., July 25-30.
Hathaway, May—Steamer *Grand Republic*, N. Y., July 25-30.
Huntington, Dick—Palace, N. Y., July 25-30.
Horne, Jas. and Co.—Keith's, Phila., July 25-30.
Hills and Edmonds—Coney Island, Cincinnati, July 25-30.
Hazleton and Vedder—Chester Park, Cincinnati, July 25-30.
Harbuks, The—Lagoon, Cincinati, July 24-30.
Hall, Pauline—Sans Souci, Boston, July 25-30.
Howard and Emerson—Chicago Opera House, July 25-30.
Haines and Pettingill—Shea's, Buffalo, July 25-30.
Hernes, The—Shea's, Buffalo, July 25-30.
Jeannot, Mlle.—American Roof, N. Y., July 25-30.
Johnson and Dean—Lagoon, Cincinnati, July 24-30.
Casino, Larchmont, N. Y., Aug. 6.
Jones, Grant and Jones—Casino, Larchmont, N. Y., Aug 6.
Johnson, Davenport and Lorello—Keith's, Phila., July 25-30.
Johnston Brothers—Keith's, Boston, July 25-30.
Kingsley Sisters—Casino, Larchmont, N. Y., Aug. 6.
Kennedy and James—Rocky Point, Providence, R. I., July 25-30.
Long and Cotton—Keith's, Boston, July 25-30.
Le Roy, Servais—Proctor's, N. Y., July 25-30.
La Velles, The—Central Opera House, N. Y., July 25-30.
Laughlin, Anna—Forest Park Highlands, St. Louis, July 25-30.
Leavitt and Nevello—Keith's, Phila., July 25-30.
Lynch and Jewell—Haltnorth's Garden, Cleveland, July 25-30.
Lavender and Thomson—Euclid Beach, Cleveland, July 25-30.
Luciers, The—Onset Bay, July 4-Aug. 13.
Lafayette—Koster and Bial's, N. Y., July 25-30.
Leonidas, Professor—Proctor's, N. Y., July 25-30.
La Petite Adelaide—Shea's, Buffalo, July 25-30.
Leech, John C.—Proctor's, N. Y., July 25-30.
Lawrence and Harrington—Pastor's, N. Y., July 25-30.
Lesiik, Hadj—Forest Park Highlands, St. Louis, July 25-30.
Le Van, Ethel—Union Roof, Washington, July 25-30.
La Martines, Three—Lagoon, Cincinnati, July 25-30.
Le More, Flexible—Austin and Stone's, Boston, July 24-30.
Leech, Al.—Sans Souci, Boston, July 25-30.
Lottie, Bonnie—Chicago Opera House, July 25-30.
La Petite Lund—Hopkins', Chicago, July 25-30.
La Moyne Brothers—Hopkins', Chicago, July 25-30.
Lane, Mary—Masonic Roof, Chicago, July 25-30.
Mudge and Morton—Proctor's, N. Y., July 25-30.
Mitchell, Kittie—Sans Souci, Boston, July 18-30.
Musical Johnstons—Keith's, Boston, July 25-31.
Manning and Weston—Masonic Roof, Chicago, July 24-30.
Merritt and Newhouse—Palace, N. Y., July 25-30.
Mortons, Sam, Kitty, and Clara—Haltnorth's Garden, Cleveland, July 25-30.
Morellos, The—Forest Park Highlands, St. Louis, July 25-30.
Murray, Elizabeth M.—Keith's, Phila., July 18-30.
Mantell, Robert—Keith's, Boston, July 18-30.
McNish and Cain—Minerva Park, Columbus, July 24-30.
McIntosh, Mr. and Mrs. Tom—Central Opera House, N. Y., July 25-30.
Murphy, Mark—Victoria Park, Ottawa, July 25-30.
Mack and Norman—Palace, N. Y., July 25-30.
Marinellas, The—Proctor's, N. Y., July 25-30.
Mack and Fenton—Benwick Theatre, Ithaca, July 25-30.
Myers, Annie—American Roof, N. Y., July 25-30.
Monroe, George W.—Keith's, N. Y., July 25-30.
Maskell, Irene—Steamer *Grand Republic*, N. Y., July 25-30.
Mortimer, Eloise—American Roof, N. Y., July 25-30.
Murray, Steele—Casino, Larchmont, N. Y., Aug. 6.
Mitchell, Leola—Union Roof, Washington, July 25-30.
Moran, Pauline—Union Roof, Washington, July 25-30.
McBride, Harry—River View Park, Baltimore, July 25-30.
Mills, Kitty—Coney Island, Cincinnati, July 25-30.
May, Lily—Chutes Park, Cincinnati, July 24-30.
Milburn and Foster—Austin and Stone's, Boston, July 25-30.
Martinelli, Signor—Austin and Stone's, Boston, July 25-30.
Mazuz and Mazett—Keith's, Boston, July 25-30.
Monroe, George W.—Keith's, N. Y., July 25-30.
Murray and Alden—Rocky Point, Providence, R. I., July 25-30.
Nondescript Trio—Cedar Point, Sandusky, July 24-30.
Nolan and Mack—Central Opera House, N. Y., July 25-30.
Newsboys' Quintette—Keith's, N. Y., July 25-30.
Nicholson, Paul—Steamer *Grand Republic*, N. Y., July 25-30.
Newell and Sherette—River View Park, Baltimore, July 25-30.
Nathans, Tom—Austin and Stone's, Boston, July 25-30.
Nolans, The—Keith's, Boston, July 25-30.
Nosses, The—Casino, Mansfield, O.—July 25-30.
Ossman, Vess L.—Casino, Larchmont, N. Y., Aug. 6.
O'Rourke and Burnett—Sans Souci, Boston, July 25-30.
Onri, Adele Purvis—Academy, Atlantic City, N. J., July 25-03.
Papinta—Masonic Roof, Chicago, July 18-Aug 13.
Powers and Theobald—Casino, Akron, July 24-30.
Provo—Koster and Bial's, N. Y., July 25-30.
Peters, Phil and Nettie—Lagoon, Cincinnati, July 24-30.
Pickerel and Whippler—Minerva Park, Columbus, July 24-30.
Palma, Clare—Pastor's, N. Y., July 25-30.
Perry, Lita—Union Roof, Washington, July 25-30.
Perry and Burns—Union Roof, Washington, July 25-30.
Parker, Nellie V.—Sans Souci, Boston, July 25-30.
Quigley Brothers—Proctor's, N. Y., July 25-30.
Quaker City Quartette—Keith's, Phila., July 25-30.
Reno and Richards—Electric Park, Baltimore, July 25-30.
Robinson-Baker Trio—Blackpool, England, July 4-Sept. 18.
Randall, Lew—Keith's, N. Y., July 25-30.
Redding, Francesca—Empire, Atlantic City, July 25-30.
Roattino, Adelina—Casino Roof, N. Y., July 25-30.
Ryeford Sisters—Glen Echo, Washington, July 25-30.
Roses, Two—Keith's, N. Y., July 25-30.
Russell and Russell—Springfield, Mass., July 25-30.
Reynolds, Jennie—Victoria Park, Ottawa, July 25-30.
Rice and Elmer—Palace, N. Y., July 25-30.
Randalls, The—Haltnorth's Garden, Cleveland, July 25-30.
Rigby, Arthur—Steamer *Grand Republic*, N. Y., July 25-30.
Romalos—Electric Park, Baltimore, July 25-30.
Reynolds, Gertie—Electric Park, Baltimore, July 25-30.
Renaud, Millie—Austin and Stone's, July 25-30.
Russian Trio, The—Austin and Stone's, July 25-30.
Richards, Josie—Austin and Stone's, July 24-30.
Rose, Lew—Chicago Opera House, July 25-30.
Rado, Phil—Chicago Opera House, July 25-30.
Russell, Tillie—Rocky Point, Providence, R. I., July 25-30.
Ransone, John W.—Casino, Toledo, July 25-30.
St. Tel, Annie—Forest Park Highlands, St. Louis, July 24-30.
Sabel, Josephine—Masonic Roof, Chicago, July 18-30.
Sullivan and Webber—Opera House, Chicago, July 24-30.
Sarony, Gilbert—Palace, N. Y., July 25-30.
Sherman—Koster and Bial's, N. Y., July 25-30.
Seymours, Marvelous—Shea's, Buffalo, July 18-30.
St. Belmos, The—Glen Echo, Washington, July 18-31.
St. John, Bert—Euclid Beach, Cleveland, July 25-30.
Spaun, Mr. and Mrs. Byron—Pastor's, N. Y., Aug. 1-6.
Suits, Anna—Koster and Bial's, N. Y., July 25-30.
Sherwood, Grace—Keith's, N. Y., July 25-30.
Stanley, Mabel—Steamer *Grand Republic*, N. Y., July 25-30.
Stetson, Etta—Steamer *Grand Republic*, N. Y., July 25-30.
Simerson, Charles—Casino, Larchmont, N. Y., Aug 6.
Stine and Evans—Keith's, Phila., July 25-30.
Sweatman, Willis—Sans Souci, Boston, July 25-30.
Shayne, Vila—Keith's, Boston, July 25-30.
Scott and Wilson—Chicago Opera House, July 25-30.
Smith and Blanchard—Rocky Point, Providence, R. I., July 25-30.
Terry and Elmer—Minerva Park, Columbus, July 24-30.
Tyrolean Troubadours—Palace, N. Y., July 25-30.
Titenia—Haltnorth's Garden, Cleveland, July 25-30.
Tyson, Maryland—American Roof, N. Y., July 25-30.
Takazawa Japs—Keith's, N. Y., July 25-30.
Veronee, Ernie—Euclid Beach, Cleveland, July 25-30.
Vino, Val—Pastor's, N. Y., July 25-30.
Vinola Sisters—Rocky Point, Providence, July 25-30.
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Williams and Walker—Palace, N. Y., July 25-30.
Willett and Thorne—Park, Haverhill, Mass., July 25-30.
Whallen, M. S.—Hopkins', Chicago, July 25-30.
Wilkes, Mattie—American Roof, N. Y., July 25-30.
Williams, Gus—Keith's, Phila., July 25-30.
White and Williams—Proctor's, N. Y., July 25-30.
West, Ford and Dot—Central Opera House, N. Y., July 25-30.
Warren, Kathleen—Proctor's, N. Y., July 25-30.
Welby, Pearl, Keys, and Nellis—Cedar Point, Sandusky, July 24-30.
Whitbeck Jane—Proctor's, N. Y., July 25-30.
Wells, Grace—Euclid Beach, Cleveland, July 25-30.
Walker and Wayne—Euclid Beach, Cleveland, July 25-30.
Westons, Three—Pastor's, N. Y., July 25-30.
Whitelaw and Stewart—Pastor's, N. Y., July 25-30.
Watson and Phillips—Keith's, N. Y., July 25-30.
Webb, Margaret—Haltnorth's Garden, Cleveland, July 25-30.
Wilson Family—Forest Park Highlands, St. Louis, July 25-30.
Williamson and Stone—Glen Echo, Washington, July 25-30.
World, John W.—Lagoon, Cincinnati—July 24-30.
Wilson, Knox—Keith's, Boston, July 25-30.
Washburn, Lillian—Rocky Point, Providence, R. I., July 25-30.
Young, Frank C.—Minerva Park, Columbus, July 24-30.
Young, Ollie—Casino, Toledo, July 25-30.

THE ADELPHI THEATRE, CHICAGO.

Will H. Barry, late manager of the Alhambra, has leased Havlin's Theatre, Chicago, on Wabash avenue, near Eighteenth street, and, after extensive redecoration and improvements, the handsome house will open for the season about Aug. 14. Mr. Barry has rechristened it the Adelphi Theatre, in perpetuation of Chicago's former leading playhouse on the same well-known thoroughfare, but which was destroyed in the great fire of '72. The Adelphi will be conducted strictly as a family theatre, catering especially for patronage from the great residence district. The location and transportation facilities for reaching the theatre are excellent. Four matinees a week will be given. Live, up-to-date business methods will be introduced into its management and advertising methods. Mr. Barry was for several years H. E. Jacobs' representative in Chicago, and has managed the Alhambra Theatre, in which he also had a one-third interest.

THE GAY MATINEE GIRL.

Edwin P. Hilton, manager The Gay Matinee Girl, which was so successful last year, is early in the field for the coming season, his "call" appearing in this issue. Most of his company are under contract and the first rehearsal will occur at the Lincoln Theatre, Chicago, on Aug. 10. Mr. Hilton also publishes a warning to local managers not to allow his title to be used in their houses, as he and his partner are its sole owners and will protect it under the new copyright law, which has been fully complied with. Mr. Hilton writes that his new company and comedy will continue in the front rank of high-class musical plays; that Mattie Vickers is delighted with "the girl" part, now that it has been rewritten, and that she will introduce several novelties, both for herself and the *ensemble*; that Charley Dean, one of his comedians, has evolved several striking and quaint conceits. Mr. Hilton has decided to spend only part of the coming season in the West, as he has already contracted for a tour of the large middle and Eastern cities, commencing about the holiday season.

HER MAJESTY'S THEATRE, MONTREAL.

Some of the most influential and wealthiest citizens of Montreal are the shareholders and backers of the magnificent new theatre which is being built there for Mrs. Frank Murphy, and which is to be known as Her Majesty's Theatre. The policy of the new theatre will be strictly first class, and from the general indications splendid returns await attractions lucky enough to secure a date at Her Majesty's during the coming season. Montreal has not had a new ground floor theatre built in twenty five years. The opening of the house has been fixed for Nov. 1.

LETTER LIST.

WOMEN.

Alexander, Lillian
Ashton, Antoinette
Aiken, Alma
Angela Sisters
Ames, Annie Louise
Atkinson, Anna
Archer, Primrose
Burroughs, Marie
Beers, Kittie
Barton, Nettie
Bodell, Sara M.
Burgess, Nellie M.C.
Bayer, Lillian
Bourne, Nettie
Black, Carrie P.
Burkhart, Lillian
Bradley, Mae
Bernard, Hattie
Butler, Mrs.
Boyle, Anna
Barry, Eleanor
Bateman, Victory
Bertho, Catharina
Crego, Katherine
Celeste, Marie
Chester, Dorothy
Coghlan, Rose
Collier, Helene
Cassati, Gene
Carlisle, Gertie
Chase, Marion
Cogan, Sara
Campbell, Catherine
Calette, Helen
Church, Minnie
Donaldson, Drew
Desmond, Alma
Drew, Dorothy
De Koven, Mrs. R.
Desmore, Florence
Delmax, Jeane
Delmat, Jean
Dustan, R. T.
Earl, Erminie
Eaton, Mabel
Fox, Della
Faucett, Cassie
Filkins, Grace
Fountainbleu, Ella
Forrester, Eleanor
Fuller, Agnes
Florence, Edna
Fiske, Kate W.
Garlick, May
Gorman, Marie
Goday, Marie
Gale, Alice
Germaine, Katherine
Graham, Carrie
Grisel, Mrs. Louis
Gardner, Gussie
Graham, Vivian
Harris, Grace
Helene, Margaret
Hendricks, Marie
Harvey, Pauline
Hollis, Loraine
Hughes, Nellie
Haynes, Jessie
Harper, Lillian
Hunt, Lizzie
Hoyt, Marie
Isel, Marion
Jerome, Elsie
Jeffries, Maude
James, Annie
Jonnson, Alice
Kelly, Eva M.
Kloss, Lillie
Kempton, Kirwan, Susie
Kimball, Grace
Learock, Gilbertie
Livingston, Belle
Lewis, Lillian
Lyford, Nettie A.
Laverne, Lucile
Lavarine, Mrs. Frank
Lodger, Gertrude
LeBrant, Joe, Mrs.
LeStoyle, Carrie
Marvin, Helen
Monroe, A. Lloyd
Mooney, May
Meredith, Cissy
McLaren, Sara
Mohawk, Go Won Go
Magnus, Jules
Norman, Miss
Niviers, Della
Nugent, Maud
Newell, Joyce
O'Keefe, Anna
O'Neal, Rita
Price, Maud B.
Perkins, Alice
Rooney, Katie
Rice, C. Blanche
Ray, Mrs. Johnny
Root, Grace
Reed, Etta
Redmuth, L. & H.
Randolph, Eva
Reid, Hazel
Rowland, Ellen
Rogers, Lora
Rigl, Emily
Ryse, Ellis, Miss
Sloan, Bessie
St. Holman, Mabel
Salisbury, Ella
Sherman, Miss R.
Swift, Dr. Jas.
Spencer, Willard
Saliers, Harry
Samuels, Geo.
Stevens, Ben
Steindorf, Paul
Sawtelle, J. Al.
Shelor, Chas. A
Slaton, S. S.
See, W. J.
Schneider, Mr. Stuart
Snow, Ross
Slatte, Arthur
Seabrooke, Thomas
Stone, George L.
Sanford, Walter
Shaw, Sr., Don. H. M.
Summer, Fred
Sterns, John A.
Spencer, Geo. S.
Shea, Thos. C.
Sharpley, Ed.
Stevens, John A.
Seamans, Edgar
Toole, J. E.
Turner, Otis
Turner, Harry J.
Toole, Clem
Tucker, J. P.
Toland, Hugo
Tiemann, R.
Tuthill, Benj.
Tannehill, Frank, Jr.
Turner, Frederick
Thall, Sam
Thomas, Arthur
Toler, Sidney
Taylor, W. S.
Vroom, Fred'k W.
Vandenberg, Joe
Vollman, Morris
Vernon, J. C.
Weicher, Lynn
Wilton, Geo.
Whiting, Joseph
White, F. R.
Warner, Edwin
Warde, Arthur F.
Webber, Jno. F.
Wright, L. W.
Williams, Tony
Weston, Kendall
Wolf Bros.
Webster, Harry
Williams, Leon
Wallick, Jas. H.
Willard, E. S.
Wilson, W. R.
Yale, Chas. H.
Young, Charles H.
Zara

MEN.

Allen, J. Harry
Author, G. B.
Ames, Edward
Arden, Edwin
Andrews, Ed.
Arthur, D. V.
Armory, J. R.
Archer, Herbert
Aborn, Milton
Bittner, W. W
Burroughs, Wm. F.
Barrymore, Lionel
Boyd, Archie
Black, Ed. N.
Butler, O. H.
Beckett, Wm.
Brambilla, L. A.
Bergen, Thurlow W. T.
Blaisdell, Wm.
Browne, Kirk
Brown, Richard
Bertram, C. N.
Brown, H. B.
Bynn, Arthur
Byrne, Andrew
Breese, Edmund
Barney, Ariel
Bicaby, S. B.
Barnabee, Henry C.
Broug, G. W.
Collins, John J.
Clarke, E. A.
Couldock, C. W.
Corliss, Wm.
Charters, Chas. B.
Conlan, Warren
Curry, Randolph
Clifton, Geo.
Childs, Russell
Conness, Robert
Conners, Geo.
Clement, Clay
Chase, Glenn
Carleton, W. T.
Crawford, L. M.
Chilvers, Hugh
Carroll, R. F.
Charles, Charlie Cleveland Minstrels
Conness, Robert
Cummings, Robt.
Clifton, J. D.
Carter, Harry
Curtis, M. B.
Carroll, Jas.
Coughlin, Tim
Dickson, W. F.
Distin, Wm. H.
Donnelly, Henry V.
David, Frank
De Koven, Reg.
Delmore, A.
Douglas, Bell
Dickson & Smith.
Drake, V. D.
Deberger, James B.
Dunbar, Errol
Drew, John Mr.
DeAngelis, Jeff
Deberger, Joseph J.
Evans, Evelyn
Emmett, Burton E.
Eberle, Robt. M.
Eliot, R.
Ellsworth, Mark
Ford, Clint G.
Fairfax, L.
Flint, H. L.
Falkenstein & Fiest
Ford, Walter H.
Field, A. G.
Farnum, Wm.
Fowler, E. A.
Fisher, E.
Forst, Dave
Graham, Benn R.
Grau, Jules
Gallagher, Edwin C.
Goodfriend, S.
Gill, George C.
Griffen, Richard D.
Going, Harold
Graham, Alexander
Hicks, Harry M.
Herbert, Alex
Hall, Eugene J.
Hennig, Frank
Hammerstein, A. M.
Hernandez, G.
Howard, Phil
Houghton, Edwin
Hackett, J. K.
Hermandez, George
Hall & Stonestrom
Horton, Walter
Hansford, Chas.
Horne, Jas. A.
Hening, Frank
Hennessy, D. F.
Harrison, Duncan B.
Hicks, L. P.
In Old Madrid
Ince, John E.
Inglis, Scott
Jessup, Mr.
Johnson, Orrin
Julian, Martin
Johnson, Billy
James, Louis
Jerome, Wm.
Kennedy, M. A.
Kline, Al.
King, S. T.
Kenney, Geo.
Kuday, Frank
Keenan, Harry G.
Kapraiek, Jos.
Kierns, Thos.
Ketcham, Morris
Kiralfy, Arnold
Klein, E.
Kenall, F.
Knowles, Geo. F.
Kryle, Orlin
Knights, Fred
Kimball, E. H.
Kent, Chas.
Lefferty, Grant
Lindley, Curtis
Lindley, John J.
Lightwood, H. H.
Lyons, Ted
Livingstone, Albert
Laurent, Henry
Lawrence, Walter
Lewis, Arthur
Lennon, Percy
Lingard, S. N.
Labadie, Hubert
Mgr. Elroy Stock
Mgr. Nellie McHenry
Mgr. Our Boys
Mayer, Adolphe
Morgan, Courtney
Molloy, Larry
Mgr. Sligo Acres
Mitchell, Mason
Murray, Francis
Maddern, Jos.
McIntyre, Robert
Maller, W. P.
Mitchell, Jas. C.
Myers, Will H.
Munroe, Frank
Mgr. Among Breakers
Mawson, Edw. R.
Mosley, Fred
Meech, Robt. O.
Martin, John H.
Melville, Wash
Maller, Geo. P.
McPacheco
Much, Geo. T.
Mgr. Digby Bell
Mgr. Shannon of the 6th.
Nugent, J. C.
Nankeville, Will E.
The Five Nosses
The Nawns
Owens, Ned E.
Ott, Joe
Payton, Senter
Parks, Jno. A.
Poland, Ed
Power, W. H.
Powell, Thos. W.
Peron, Pete
Post, Guy Bates
Peck, Geo.
Peters, Frank
Perkins, Walter
Pierson, John J.
Rohlfe, Chas.
Richardson, Frank
Ryan, Dan'l R.
Raymond, Fred
Robinson, Chas.
Reed, J. A.
Rogers, John R.
Rose, Harry C.
Rankin, Gray & Block.
Robinson, Punch
Rosenfeld, M. H.
Royle, Milton
Ryan, C. P.
Roman, Wm. J.
Robertson, D.
Smith, Dr. Jas.
Spencer, Willard
Saliers, Harry
Samuels, Geo.
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